TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo. Reutlinger, Paris.

GABRIELLE REJANE.

IN Paris by Night, at the Madison Square Garden, one star shines to her own surprise.

Handsome, demure, slightly pathetic Toma Hanlon, daughter of Thomas Hanlon, of the Superba brothers, is genuinely bewildered by her own "hit" as a clean college boy—there really are a few of them—singing "The Girl with the Changeable Eyes."

She wears male attire as gracefully and modestly as does Vesta Tilley, and in her art in singing and acting equals the Englishwoman's. Heretic that I am, I like her better.

Asked what she has done, Toma Hanlon answers modestly: "Nothing in particular. I have played mostly in the English provinces, and last season I had a small part in Nancy Brown. I was several seasons with Nadji, and once I starred in George Adams' He, She and Her. I never wore boy's clothes before, or at least not since I played little boys' parts when I was six years old. Do you like me in this, really? Oh, I'm so glad! I'll think about it after I go home."

What I would think about after I went home, were I Toma Hanlon, would be how to phrase letters to managers saying that none but those who want refined male impersonators need apply. Success is merely finding your best groove and staying in it. The theatrical fortunes of a girl who can wear men's ugly clothes as men, not as chorus girls wear them—Anthony Comstock protect us!—and can sing men's songs as fetchingly as Tom Hanlon's daughter sings "The Girl with the Changeable Eyes," are made.

The girl had such choice drubbings from Fate's knuckles as brave professionals are prepared for. She has no memory of her father, who died when she was thirteen months old. She was born in New York and educated in England. She is a serious-minded girl, who spells art with double caps and has a delightful lack of self-consciousness.

That girl has transformed me into a stage Jenny. I'm going to the Madison Square Garden again to-night to admire once more that admirably fitting coat and that boyish stride, and hear her song, with the freshness of a boy's first love in her voice,

"But when she smiles
She beguiles
A soul into Paradise."

When Edna May goes into the legitimate drama, which she purposes doing the next season but one, she will be making her second essay in that field.

A Syracuse correspondent sends me the following programme, which marked Miss May's (Eda Pettie's) debut in Syracuse, Feb. 21, 1895:

Thursday, February 21, One Night Only,
The Eccentric Yankee Comedian,
MR. DAN DARLEIGH in
The Funniest Yankee Comedy of them all
SI STEBBINS.

CAST OF CHARACTERS.

Si Stebbins, an eccentric Yankee farmer, ... Dan Darleigh
Caleb Cushing, a life long neighbor, ... William Barnes
Richard Mason, an eyesore to Si ... Lute Vroman
Officer Grabem ... Frank Mills
Sam, Jeff, Farm hands ... Frank Carlton ... Lem Paul
Bartender ... John Troy
1st Bunco Man, 2d Bunco Man, ... Charles Carlyle
3d Bunco Man ... Roy Atwell
Martha Stebbins, the wife of Si ... Mrs. Dillenbeck
Minnie Stebbins, their daughter ... Edna Pettie
Scraps, a city waif, Newsboy, Bootblack, ... Hazel Darleigh

SI STEBBINS' QUARTETTE.
Messrs. Fix, Vandervoort, Bayette, Dillenbeck.
Loungers, etc.

A local critic's comments on the production included this: "Edna Pettie, as Minnie, and Lute Vroman, as Richard, the young lovers, dressed, sang and acted the parts like professionals, and scored a decided hit in the street scene in Boston."

Lute Vroman is with The Wizard of Oz company.

George Lederer earnestly disputed Edna May's true right to eminence, even in that rotten branch of the drama, musical comedy. He declared that the part of The Belle of New York was an inherently sympathetic one, in which no one could fail, and he challenged the world to produce any pretty, refined girl whom he could not make equally successful in the part.

"There have been twenty Belles of New York, and they have all made hits," he declared, and he hesitated not to say that Miss May "was mechanical, always had been and always would be mechanical," a statement which Miss May and her friends said was ungallant. The thorn of that statement rankled in Edna May's fair breast, and she declared, publicly and privately, with uplifted nose, that she "would show George Lederer."

Ten years after her debut in Si Stebbins she proposes to return to the legitimate drama in a play written for her by A. E. W. Mason, forever forsaking musical comedy, and, mingled with the dreams of genuine dramatic triumph, is the blissful vision of George W. Lederer, hurrying out after the triumphant first act, crestfallen, because he has been "shown."

The Matinee Girl has been brought up in the belief that it requires more than a pretty face and a simper to make an actress, and if Miss May has other than these requirements she will be glad to be "shown" in company with Mr. Lederer.

Grant Stewart has put together a light and clever little satire, with snatches of Clyde Fitch-y dialogue, in the sketch, A Girl from Kansas, which was seen at Keith's last week.

Between the lines one reads that Mr. Stewart dislikes the new woman in any form, but abominates the woman who votes and holds office. In the Centralia, Kansas, of his conceit the voting woman is rampant. She controls the election and gets all her friends into office. As an after thought she makes Miss Frances Taylor collector of the customs, but as there are no customs to collect in Centralia Miss Taylor goes to Mexico, taking her kodak with her, to observe customs. A rich young Mexican mistakes her for a fleeing boodler, and complications of an amusing nature follow. Miss Olive May plays the part of A Girl from Kansas excellently—more excellently, in fact, than Mr. J. W. Albaugh plays the rich young Mexican.

But here is a sparkling playlet by an actor and playwright you know—say that actors cannot write plays? It is a mere beginning, only a rainbowy bit of froth; but I should like to know that Mr. Stewart will give a few hours a day the next two or three years to an American comedy. I am willing to stake my reputation as a prophet on the result.

What Chinese wall of circumstance will forever keep an intelligent and cultured actor out of the playwrighting field, I cannot conceive, many owlish persons to the contrary notwithstanding.

Wilton Lackaye, for instance, is admirably equipped to write a strong play of American life.

Why don't you write it, Wilton?

Why don't men obey their wives?

There's Sidney Rosenfeld, for instance, who has sold The Mountain Climbers for next season's production. When Sidney stays in the home pasture and browses beautiful verbiage and chews the cud of reflection, writing and selling plays, the quiet in the neighborhood of the Albany Apartment resembles the classic placidity of the Potomac. But when he makes his periodical essays at management, O me! O my!

The only conjugal commandment brilliant Mrs. Rosenfeld insists upon in his cathecism is "Thou shalt not manage," and when her husband breaks it he has not the satisfaction of blaming anyone but himself.

Mrs. Rosenfeld, being generous, refrains from "I told you so's."

But why don't men obey their wives?

If their lumbering, clumsy, falty reasoning would deign to travel tandem with the unerring intuition, keen as a hound's scent, of the woman who loves them best, how many bruises of heart and head, and how many lost fortunes they would spare themselves!

This is true, I think, for I heard it at the Turkish baths, where truth parades in naked honesty.

Five non-professional friends of the stage, whose names appear on the Professional Woman's League membership list, were having a gay little "hen" dinner in the apartment of one of their members, and in the absence of all their husbands. They mixed drinks in an appallingly amateurish way and the result was what might have been expected.

A card was brought to the hostess, who emitted a shriek of dismay.

"It's Aunt Polly! O, girls!"

"B—b—bring 'er in!" said the woman in old rose, who, ordinarily circumstanced, has an excellent enunciation.

"You don't know her. She's gone to bed at half-past eight every day of her sixty years. She is a deaconess and belongs to the National Congress of Mothers, although she's never been married. She was born on the sharpest point of Plymouth Rock."

"Then don' bring her in," said the brunette in baby blue, yawning behind her bediamonded hand and planting her dimpled elbow defiantly on the black walnut of the tables. "Aun' Polly might not like the bottles."

"Take a clove—take fourteen cloves," admonished the woman in cream color. "My husbin's in the spice business—way he deceives me."

The hostess exitted, closing the sliding doors firmly after her, and the guests chatted sleepily and emptied the rest of the "bollels."

"Wher's she keep rez' of it?" The woman in ox-blood red looked injured.

"Ask her."

"You almond-eyed ape! Remember Aunt Polly! No, we'll look for it, K-mon."

A search of the sideboard revealed nothing. The refrigerator was also empty. But the woman in rose color, floundering in the pantry, shrieked with delight at sight of a dark bottle, which she passed to the others. Each tipped the bottle, drank daintily, and passed it on in silence. Strangely silent, they trooped back to the dining room. Aunt Polly's call had been a short one. Her dutiful niece surveyed them with a curious expression.

"We mus' go home," said the brunette in blue. Don't feel very fit, somehow. Goo' night. Lovely time. 'll come again soon."

For the first time in their lives the four young matrons put on their hats without the assistance of a mirror.

"Follow me. I'll show you down. I think the elevator isn't running," said the hostess.

Down, down went the guests, mumbling incoherently about the distance. Then a door closed. The hostess had departed, and they stood in a gray light, facing a big, non-working furnace.

"Help! Help!" they shrieked, and one of them burst into tears.

"Wass this?" she sobbed, pointing at her lace handkerchief.

"S' indigo."

"Murder! Police!" screamed the woman in rose color.

"'s the stuff we drank in the pantry."

"I thought it tasted queer."

"Why didn't somebody tell somebody?" wailed the brunette in blue. "Molly, your face looks like a checker board."

"Yours looks as though you had a jealous husband who beat you, and your dress is ruined."

"So's yours."

"So's everybody's."

Four fresh floods of tears.

While they alternately screamed and waited for help the woman in cream color scrawled a pledge on the back of her *menu* card:

"I'll never drink another drop of spirituous or intoxicating liquor, s' help me God," which document they all gravely signed.

When sighs had succeeded groans and resignation followed tumult their hostess permitted them to come above. She bathed their spotted faces with cologne, loaned them cloaks and veils, and sent them home under the pilotage of a discreet cabman.

It might have remained a secret had not the hostess told it at the Turkish baths.

Lucia Nola, one of Madame Schumann-Heink's understudies in Love's Lottery, was a former department clerk in Washington. She encountered the usual family opposition, but said that every one must live her own life, and she chose to live hers on the highway of song. Last season she was with a Way Down East company, and her robust and well cultivated voice won her a place in Love's Lottery for next season.

Announcements for next season are appearing everywhere. Some of them are as edifying as a Chinese conundrum. For instance, I observe this line in a Salt Lake City newspaper:

"At the Ethel Barrymore engagement Mr. Ryper will have his asbestos curtain hung."

Now what did that newspaper mean?

THE MATINEE GIRL.

HERR CONRIED AND THE MUSICIANS.

Herr Conried is to have, if possible, a Metropolitan Opera House orchestra next season from Dresden and Munich. Otto Weill, of Herr Conried's staff, said last Monday that New York has 5,000 musicians, apparently, but really it has only 500, and that the 500 have to suffer because of the 4,500 incompetents.

President Roosevelt received by appointment last Monday a committee representing the International Federation of Musicians, the members desiring to file with him a protest against admission to the United States from foreign countries of musicians who come here under contract. The committee consisted of J. N. Weber, president of the Federation of Musicians, and F. Smith, president of the Musicians' Union, of New York City.

The President received the protest and promised to take up the subject at once with Secretary Metcalf, of the Department of Commerce and Labor.

There was a meeting last Tuesday of the Executive Committee of the Musical Mutual Protective Union to consider the dispute between the union and the theatrical managers as to whether the members of the different orchestras shall play at Sunday night rehearsals without pay.

The officers wouldn't tell what they had done, but it was said that the committee would never decide in favor of more than two free rehearsals a week, and that the musicians will not play on Sunday nights.

It was also said on Tuesday that the trouble between the union and Henry W. Savage had been adjusted, and that both sides had agreed to a scale of about $4 a night for each musician playing in the orchestras of the Savage opera companies. That price suits the union, and a representative of Mr. Savage said that it was practically what he had agreed to pay. President Joseph Weber, of the American Federation of Musicians, denied the report that a small bogus union is to be organized as a scapegoat and catspaw for the real union.

REFLECTIONS

Photo by Murillo.

Frances Merton, prima donna soprano, is pictured above in the character of Miss Dixie, which she originated and is now playing successfully in the extravaganza entitled Louisiana, at Delmar Garden, St. Louis. In Miss Merton's very brief stage career she has made extraordinary progress. A year ago while studying in Chicago she obtained the position of understudy to the prima donna in The Tenderfoot. She had attended three performances, to learn the business of the part, and was in the audience on the fourth night when, during the overture, she was summoned to go on in the role. She had had no rehearsals whatsoever, and had never been on the stage before, but she sang the role without an error. After several weeks with The Tenderfoot she accepted the position of prima donna with F. C. Whitney's Western When Johnny Comes Marching Home company, and continued with that organization during the greater part of last Winter. Her performances as Miss Dixie have won high praise. She possesses a high soprano voice, with a range of three octaves. After her season in St. Louis Miss Merton will rest for a few weeks and will then come to New York, where she will likely spend next season.

John A. Stevens will return to the stage next season in his own realistic comedy-drama, entitled Nobody, in which the author will appear in a unique character origination. Mr. Stevens' melodrama, entitled A Great Hero, recently tried in Brooklyn, will be on the road next season. He has given up his contemplated trip around the Horn.

F. E. Berquist, of Galesburg, Ill., returned to the West on July 22 with his family after a pleasant month's stay in the East. Mr. Berquist confirms the report that all business differences existing between the Iowa-Illinois circuit and the Galesburg Auditorium have been satisfactorily arranged. The Chamberlin syndicate have sold their controlling stock in the Galesburg Theatre to Dr. L. T. Dorsey, of Galesburg, to whom Mr. Berquist has also sold his long lease on the property. The theatre is now booked by the Iowa-Illinois circuit at their New York office. Mr. Dorsey has arranged with Mr. Berquist to remain at the house, where he will continue to officiate as treasurer and press agent. Galesburg is reported as having a marvelous growth this year, owing to the installation of many large new manufacturing plants and the many suburban electric lines which centre there.

Logan Paul and his daughter, Edwina, appeared in the sketch Lincoln's Clemency, for the benefit of the Slocum sufferers, at the Hotel Castleton, Staten Island, last Friday night, with great success.

His Seceond Time on Earth, a musical comedy, by Walter Coleman Parker, was produced for the first time July 17, at the Pleasure Bay, Long Branch, Open Air Theatre, with the following in the cast: Robert E. Graham, Frank R. Hayes, Harry Wyman, Herbert J. Carter, J. P. Tucker, Murray Garner, Jack Raffael, Ed F. McCann, Harry Brown, Matt Gorman, Clarence W. Hall, George D. Collins, H. W. White, Della Niven, Florence Little, Henrietta Tedro, Burnie De Vore, and Louise Brown.

Madame Schumann-Heink occupied a box at the Casino last Tuesday night and from it witnessed Piff, Paff, Pouf!

Boyer and Burke, of the Great Adam Forepaugh and Sells Brothers Circus, will tour, after closing the season with the circus, in their own play, Hi, Si, and I. The company will consist of thirty people, with band and orchestra, traveling in their own car. Their time is nearly all filled.

Otto F. Andrle, leading man with R. B. Mantell, will close his season at Yarmouth, N. S., July 30, and after a brief stay in the city will spend several weeks at his summer home, Niagara Falls, South Ontario. He was compelled to be without a MIRROR for two weeks on Cape Breton Island the first time in fourteen years.

Arthur C. Alston has leased Tennessee's Pardner for use in New England to Harry Katzes for the Jerry McAuliffe company.

Henry B. Harris announces the following performers for the benefit of the Hebrew Infant Asylum, at Hurtig and Seamon's Arverne Theatre, on July 28: De Wolf Hopper, Nella Bergen, Amelia Bingham, Andrew Mack, Bijou Fernandez, Joseph Coyne, Louise Galloway, Edwin Brandt, Della Stacey, Mr. and Mrs. Barney Fagan, and May Robson.

John F. Logan wired THE MIRROR from Portland, Ore., on July 18: "Mrs. Leslie Carter in Du Barry opened the Columbia Theatre to a crowded house. The play and players scored a brilliant success. The theatre is the handsomest in the Northwest, was dedicated by Mayor R. G. Welch, and is under an aggressively independent manager.

Rae Rosa, the well-known English light opera prima donna, who sang the principal role in A Country Girl when it was produced at the New Theatre Royal, London, arrived in New York last week and hopes soon to make her American debut.

Victoria Addison, who last season played successfully with Henry Miller, and the season before with the late Stuart Robson, is abroad studying with some of the best masters in Paris. She expects to return to America in August.

San Toy, which is to be sent on the road this season by John C. Fisher, will be seen at Asbury Park, August 5 and 6. The week of August 8 it will be at Manhattan Beach, and Newport will be its next stand. James T. Powers will appear in his original part of Li.

Miller and Conyer's Our New Minister company closed a forty-eight weeks' season at the Great Northern Theatre, Chicago, last Saturday. Next season will open at Milwaukee, August 28. Ernest Hastings, John Barker, John P. Brawn, M. B. Harriman, W. C. Tanner, Louis Pierce, E. J. Lawrence, Robert J. Riddell, Gertrude Perry, Alice Washburn, and Phila May have been re-engaged.

The Girl from Kay's will resume its career at the Herald Square Theatre August 22, for two weeks, with Sam Bernard and Hattie Williams.

A ROMANTIC CAREER.

Miss Smithson as Marguerite in A New Way to Pay Old Debts.

If astrology can be reckoned in the category of recognized sciences, there must have been a strange and unwonted conjunction of planets at a certain hour on the 18th of March, 1800, when there was born into the world in Ennis, in the County of Clare, a baby girl, known to future fame as Harriet Smithson. A year or two later the child's father, then the struggling manager of the Waterford and Kilkenny theatres, was devoutly thankful when his little one was adopted by the Rev. Dr. Barret, of Ennis, and from time to time he noted with pride the great progress she made under her new protector's tutelage. But Harriet's benefactor dying suddenly when she was nine, without having made any provision for her future, the child had perforce to return to her father, with nothing better to look forward to than the precarious existence of a country player. As it happened, however, she was eventually enabled to enlist the good offices of some aristocratic acquaintances, by whose instrumentality she succeeded in obtaining foothold on the Dublin stage, making her debut on the historic boards of Crow Street toward the close of the year 1815. Although her acting as Albina Mandeville in Reynolds' forgotten comedy of The Will had the inevitable defects born of inexperience, her youth and artlessness gave an unaccustomed thrill to the jaded playgoer. After confirming first impressions by a charming interpretation of Lady Teazle, she repaired North to Belfast in January, 1816, to gain experience under Montagne Talbot and to make the acquaintance of an audience with whom her father and mother had previously been favorites. The wine that she preferred needing no bush, her various excellencies soon became noised abroad, with the result that in less than three years from the date of her dbut she received an offer to go to London. It was as Letitia Hardy in The Belle's Stratagem (that bewitching creature whom Ellen Terry has revivified for modern playgoers) that Harriet Smithson made her bow at Drury Lane on January 20, 1818. Strange to say, although in the first flush of her youth and beauty, her acting attracted little attention. Still marked by its strong County Clare accent, her voice was distinct rather than powerful, but as the *Morning Herald* took occasion to point out, it had "tremulous and thrilling tones" which gave "an irresistible charm to expressions of grief and tenderness."

This God-given dower of melting pathos failed somehow to touch the unsusceptible heart of blunt John Bull; it was unusual, it was disconcerting, and it was allied with what John was ungallant enough to stigmatize as "a brogue." In a word, London audiences remained unmoved by the gifts and graces of the brilliant actress, whose genius, meeting with such poor response, withdrew itself into its shell. When one views Harriet Smithson's career as a whole one can hardly realize that she remained at Drury Lane for close on eight years without adding jot or tittle to her reputation. Such an experience can hardly be paralleled in the wide annals of the stage. But not all critics nor all audiences were so purblind as those of England's metropolis. When Miss Smithson visited Edinburgh in 1829 Christopher North spoke of her as "an actress not only of great talent, but of genius—a very lovely woman—and, like Miss Jarman, altogether a lady in private life."

It must be remembered, however, that not long before this Miss Smithson had stormed the fortress of critical opinion in Paris, an achievement for whose proper appreciation one requires to hark back a little and view under what conditions it was effected. In July, 1822, when a company of English players had had the audacity to adventure upon a series of performances at the Porte St. Martin Theatre, their experience was lively and far from enviable. Rotten eggs, apples and fragments of tobacco pipes were among the undesirable tributes showered upon the stage. Night after night the luckless immigrants were hooted off the stage, amid such cries as "Speak French!" and "Down with Shakespeare—he is one of Wellington's aides-de-camp!"

Very striking in contrast was the reception meted out to the company brought over by Abbott to the Odeon in 1827. Owing to a felicitous enlistment of the sympathies of the new literary cult, which had for its protagonists Victor Hugo and Alexandre Dumas, the Shakespearean performances of this congregation of English artists had an abiding influence on the trend of French drama, and (curiously enough) on the trend of French music. As it happened, the opening performance on September 6 of The Rivals was far from auspicious, but success was assured five nights later, when Charles Kemble played Hamlet to the Ophelia of Harriet Smithson. This latter lives in memory as the epoch-marking performance which endowed Alexandre Dumas with full knowledge of the potentialities of the romantic drama, and implanted in Hector Berlioz's breast the seeds of his formative love-passion. Overlooking the kinship and sympathetic understanding that exist between the Milesian and the Gaul, the English players were quite at a loss to account for the astonishing and immediate success of "la belle Smidson." To them it was quite incomprehensible that the beautiful woman who had shot wide of the target in London should have scored a bull's-eye at the first essay in Paris, and it was no less mortifying to hear what the Cockney critics had brutally condemned as a brogue raved about on the boulevards as the soul of melody!

It was strange that Hector Berlioz, that inopportune French Wagner, should have met his fate at this time in witnessing the performances of the brilliant Irishwoman. Poor and unrecognized, he, too, was burdened with a genius that was struggling ineffectually to break its bonds. Contemptuous of all barriers, Berlioz flung himself at Harriet's feet, but the volcanic energy of his passion was so fearsome and uncontrollable in its eruptions that it long defeated its own ends.

After the removal of Abbott's company from the Odeon to the Salle Favart, in October, 1827, Miss Smithson advanced herself still further in French estimation by her embodiments of Portia, Cordelia and Desdemona. (By the way, Sarah Bernhardt once had quite a superstitious reverence for roles ending in "a"—Fedora, Theodora, &c.—and Miss Smithson's success in four such characters come as a sort of curious confirmation of the belief.) On her benefit night the stage assumed the unwonted aspect of a flower garden. Handsome presents poured in from all quarters: even Charles X and the Duchess de Berri burned incense at the altar of the new divinity.

Speaking in after days of this momentous visit, Charles Kemble averred that the French understood practically nothing of the language, but expressed their delight over the picturesque situations and tumultuous action. Signally opportune for the romanticists was this bold English invasion. Without the evidence afforded by the performances given by Abbott's company it is doubtful whether Victor Hugo would have dared, in sounding that trumpet call to his followers in the preface to "Cromwell," to rob Raceni of full dramatic honors whilst elevating Shakespeare to the highest poetic attitude of modern times.

Seeking a renewal of the sweet delirium which marked her first experience of intoxicating success, Harriet Smithson returned to Paris in November, 1832, and entered into a curious arrangement whereby she appeared at the Théâtre Italien and the Odeon on alternate nights. At the former house she was hailed with rapture as Jane Shore in Rowe's old tragedy, and played that hapless creature some five and twenty times. So sympathetic were her audiences that when, as Mistress Shore, she moaned out that no food had passed her lips for three whole days, groans of "Oh, mon Dieu!" arose from the house. Later on she triumphed greatly as Ophelia and as Juliet, but misfortune, sad to say, was already dogging her heels. An attempt to establish a permanent English theatre in the Salle Favart only resulted in the loss of all her savings. She fought a good fight, however, and at the critical juncture might have won the day had it not been for a woeful accident which left her helpless with a broken leg. Hector Berlioz, still obsessed by his passion for the lovely Irishwoman, happened to return from Italy at the hour of her trouble. Once again he offered her his hand and heart, and this time with better results. They were married in October, 1833, but the union proved unhappy. With all his gifts as critic and composer, Berlioz had a hard struggle, and the asperities in his career were not smoothed over by his association with a woman who was ever pining for a renewal of her old triumphs, and whose temperament was of a jealous and exacting order. Moreover, the creator of "Les Troyens" was ill adapted for the role of Benedick, the married man, and, as his autobiography indicates, was too prone to allow his eyes to be attracted by the flash of a well-turned ankle and the swish of a coquettish petticoat. For once little Dan Cupid failed to forge his chains securely, and sheer incompatibility wrecked their lives. In 1840 the two separated, but Berlioz was considerate enough to make his wife a pecuniary allowance and to call upon her occasionally. So far as poor Harriet is concerned, the rest is chaos and black night. During the last four years of her life the once beautiful actress lay paralyzed and speechless. Death came with benedictory hands early in March, 1854, and like many of her compatriots, Harriet Smithson enjoys the peace of grass beneath French soil.

Placing quite too much stress on the irresponsiveness of her London audiences (a fact that testifies more to the stolidity of the Drury Lane clientele than to lack of magnetism on the part of the actress), English theatrical historians have essayed to give the impressions that la belle Smidson's Parisian triumphs were mere midsummer madness, a sort of temporary insanity, similar to that which swept over Great Britain earlier in the century when Master Betty, the young Roscius, hypnotized the mob. But has not Jules Janin told us how the great Rachel as a child was present at Harriet Smithson's farewell performances, and how she once said to him in a tone of affectionate regret, pointing meanwhile to a portrait of the dead and gone actress as Ophelia, "Voilà une panvre femme à que je dois beaucoup?"

W. J. LAWRENCE.

MADAME REJANE.

On the first page of THE MIRROR appears a recent portrait of Madame Rejane, the noted French actress, who is now playing in London and who will next season come again to America, under the management of Liebler and Company. In the portrait herewith presented Madame Rejane is costumed as Zaza—a role that she originated in Paris, and in which she made one of the greatest successes of her career.

CUES.

Eddie Foy made up as David B. Hill in Piff, Paff, Pouf at the Casino last week.

Rehearsals of Military Mad, the new comedy by Leo Ditrichstein, to be produced at the Garrick on August 22, began last Wednesday. Ida Conquest is the leading woman. Others in the cast are Leo Ditrichstein, Thomas Wise, and Henry V. Donnelly.

Maurice C. Pike, who was once leading man with Edwin Booth, and who, a generation ago, was one of the most prosperous actors on the American stage, was arrested for vagrancy last Wednesday in this city, and was sentenced to thirty days' imprisonment. David Belasco had frequently befriended the old player, and last season gave him a part in The Darling of the Gods. He left the company in Chicago.

E. O. Ellsworth, manager of The Metropolitan, "Iowa's finest theatre," at Iowa Falls, is in town for a week.

Clara Morris will continue in the part of Sister Genevieve in revival of The Two Orphans.

JUSTIFYING THE CREATIVE IN ACTING.

To prove acting a creative art it becomes necessary to compare acting with arts creative. Taking literature as a criterion of creative art, for which reasons will follow, it must be determined what qualities give it claim to creation, and an analogy found in acting whereby a judgment can be expressed.

Common qualities are necessary essentials to comparisons. As all qualities of art are manufactures—results—of those mind executives of a productive nature—the creative and imitative—arts which result decidedly from the creative are conceded to be "fine arts." It remains to show that acting and fine art trace their sources to the same mind executive.

Roughly, music, painting, sculpture, oratory, literature, are the fine arts. Music, giving expression to the most varied combinations of feelings, stands pre-eminent. Sculpture and painting compass no field aside from the tangible, material, so claim no precedence of an art which enjoys the same capabilities, defines the same capacities, with the addition of the wonderful element sound. (The æsthetic forms too vital a part of all that is artistic, its power and action are too intangible, to admit of measurement or definition for uses of comparison. The æsthetic is not the line of demarkation between art and fine art.) Oratory is too nearly akin to the dramatic to admit of contrariety, even did it depart enough from elocution.

Literary art finds expression and exercise in none of the channels characteristic to its fellows; it emits no sound, frames no material scenes or pictures, affects neither the auditory nor the occular nerves directly. However, this art reaches the nerve seats by the same medium, the brain, and establishes all sensations familiar to an appreciation of the other arts, except music. As music is an extreme example, with rather concealed analogies, literature seems to stand out as the better representative of its class.

What is acting and what is literary creation?

I mean by the art of acting the knowledge, put to practice, by whatsover means, not mechanical, in which an actor consciously produces results.

As I understand it, the creative art means the power inherent in one to be original. I do not mean original in the sense employed when we speak of a person as original—novel, interesting. I write a book. I create a character, a plot. I originate—originalize.

To create a character I must bring it into consciousness. Therefore, we must *see* it, the character must *do* things and *say* things. We will call the character "*him*" for convenience. We cannot smell, taste or feel him. He affects us by his entity, actions and utterances.

What he *is* must be limited to the conceivable. He may have an abnormal nose, double-jointed ears, yellow gums, &c.—these are possible of conception. But all that is conceivable is a prototype, all that is conceived a copy. We cannot conceive of that (be it thing, fancy or what not) which has not been. Our character is a type of what has been. Therefore, we do not create him. What we create is the combination. We create the mixture of peculiar nose, ears, &c., that form the being. We place our patent sign over the combination.

What he *does* must be limited by the possible—the conceivable. This restriction immediately destroys our ability to create things for him to do. He can only be made to do such things as accord with the laws of conception. A character cannot move an arm up and down at the same time, but he may be able to twist the arm into the figure eight; he cannot see while not seeing, but he may be able to see through the back of his head. The ways he does things may be uncommon, unnatural, strange, but they must be ways, actions, filched from the storehouse of his concept. The combinations of such ways are the creations.

Lastly, we are conscious of him through what he says—his utterances. Vocalization is an expression of thought and feeling. As we cannot confine or limit a man's feeling, we will admit that the author creates the utterances of his characters. The author then creates a character only in the combinations of his appearance, the combinations of his actions, and in his utterances. These are literary creations. The prototypes, or materials, are supplied; the author employs these materials. The world presents the subject; the author enlivens this subject. The materials are beings, possible actions, vocabularies. The author juggles these in his creating.

Now, let us see what the mind action in creation is. What is the mind action in creating the combinations of appearance, of actions, in creating utterances?

As we are given the materials we use, our first privilege is to make a selection. To select we must sort. Our memory is the storehouse. By that power called concentration the pictures of our memory are floated by, our emotions and feelings are set on the march, our mental parade of knowledge is organized and begun. This parade passes the judge's stand, Reason, where sits the giant Analysis, who assorts and selects.

In the measure of our mental capacity lies the size of this parade. According to our power of concentration is measured the originality of the creation. Memory supplies the matter, concentration arranges the combinations.

Concentration is the author's source of mind action.

We have advanced a step. The author creates combinations by his power of concentration. Concentration is creation. These terms are synonymous to all needed purposes.

To define concentration more clearly would be to define creation, which is impossible.

Now, does the author concentrate in reproducing a character? If so, he holds a source of action in common with the litterateur. One naturally says, "Of course, no mind action can take place without concentration." True; but all concentration is not conscious. It is the conscious concentration—the concentration for a purpose—that makes the difference between creation and imitation.

An author describes a beautiful woman, makes her do things and say things. The actor sees her blue eyes and golden hair, but they necessarily are the eyes and hair from his own mental storehouse. Blue eyes must be the blue eyes of his own experience, golden hair that which he himself pictures. It is impossible to reproduce or transport the concept of one mind in and to another.

Every reader creates his own characters.

To duplicate an appearance one must concentrate, that one's own parade may start and one's own selection be made.

Repeating an author is not duplicating him, but imitating. To duplicate is to create. For in imitating one needs no conscious concentration. Our parade is supplied, selection made for us, and all we have to do is that which the parrot does. To duplicate one must start one's own parade, select one's own property: one must concentrate consciously. This does not imply that all acting is conscious, but all acting can and should be. Creative acting is conscious. Naturally, after a number of performances the actor falls into an imitation of his creation: but the rehearsals, not the performances, are the times in which one should perfect one's creation.

The great actor has a great power of concentration.

Every action is preceded by a thought—generally an unscious thought—an effortless thought. There can be no pantomime unless it is preceded by its thought. But the conscious action—the action for a reason—is preceded by a conscious concentration. The actor concentrates, marshals his parade, selects his pictures, emotions, from his storehouse, memory, and passes them on to his audience by his art. He travels the same path as the author. The author tells you. The actor shows you. The author senses pain, love, hate, &c., and, being a student, lays his hand on the words and sentences which convey this pain, &c., to his readers. The actor senses this pain, &c., and shows its unmistakable signs.

To create in literature one must consciously control the forces that operate the expressions (appearance, actions, utterances) by which we are affected.

To create in acting one must consciously control the forces that operate the expressions (the part, business, lines) by which we are affected.

We now assume that the actor does concentrate. He holds a source of mental action in common with the literary creator. Every one receives his knowledge somewhere. The thinker employs this knowledge consciously, be he author, musician or actor, *his title to creation lying only in the employment of this knowledge.* Suggestions coming from another are no less one's own than those we cull from the fruit trees of the world at large. He who cannot employ his knowledge from one source cannot employ it from another. The actor and author use a common source of mind action—they are on a par. If they are on a par, acting is a fine art. Therefore, the creative exists in acting.

Fine acting consists in conscious preparation of the emotion preceding each action. It is the consciousness of the action. I do not mean consciousness of self, wherein lies the power of the histrionic. Emotional acting deals with the unconsciously emotional, the common, unreasoned emotions, and bears the same relation to intelligent, intellectual, psychological acting as temper does to reason.

It is this emotional acting which is not creative. Do not confound emotional acting with intelligent portrayal of emotion.

A few actors who exhibit the intellectual in their work are William Gillette, Mary Shaw, Joseph Jefferson, Mrs. Fiske, Edwin Varrey, Denman Thompson, and David Warfield.

But fine acting does not end with an ability to portray character. To be an accomplished actor nowadays one must familiarize one's self with art, and mechanics, and history, and hygiene. A modern actor must run the gamut of human feeling—must run, and know, and use. And what a field is his!

Is there anything more alluring in the arts than the love scenes of a Francois Villon? We can almost smell the artificial roses of the garden; the air is filled with love's atmosphere; the poetry of the language is beautiful; but the vivifying spirit is the actor. At his entreaty we blush to find ourselves in the presence and privacy of lovers.

Is there anything more subtle or suggestive in art than the murder of Alec D'Urberville? Nothing, but the portrayal of that murder, which we do not see. The empty stage is filled with stabbed bodies—because of Mrs. Fiske.

What comedy is more gracious than that of Washington Irving? We find Joseph Jefferson gracious enough for tears.

Then we say, "Shakespeare. Look at the grandeur of Hamlet's soliloquy." Yes, but place that soliloquy in the mouth of a Booth. Word, gesture, tone, language, music, sway us in the spell of this wonderful lyric magic—the epitome of all arts, the portrait of the greatest of subjects—life.

H. CLEMENT EASTON.

ENGAGEMENTS.

Charles W. Meakin, on the business staff of Henry W. Savage, will have charge of the press work for The County Chairman company, which will open its season at Wallack's Theatre Sept. 1, where it will remain for a short season, and then go to the principal cities. Mr. Meakin is a Western newspaper man, and for several seasons has been connected with Frederick Warde, Mrs. Brune, and Paul Gilmore. Last season he was business-manager and press agent for Charles B. Hanford in a Shakespearean repertoire.

Carter Weaver, with Vilola Allen next season.

Ida Conquest, by Rich and Harris, for the leading feminine role in a new comedy to be produced at the Garrick Theatre next month. Miss Conquest closed her season as leading woman for Richard Mansfield in the West on Saturday.

Master John Gough, to originate the boy Jubel at Cook's Opera House, July 18, in the new production, Out Thar. He is only eight years old. He goes with Chauncey Olcott next season.

Re-engaged for Miller and Conyer's Our New Minister company: Ernest Hastings, John Barker, John P. Brown, Louis Fierce, W. C. Tanner, Robert J. Riddell, Charles Smith, Gertrude Perry, and Phila May.

James A. Young, by Malcolmn Douglas, to create the leading role in the latter's production, Beyond, which will be seen in Boston for five weeks, beginning Sept. 29. After the Boston engagement Beyond will be brought to New York for a run. On the night of Sept. 29 the piece will also be seen in London, arrangements having been made for its presentation in America, England, and Australia.

Carrie Perkins, for the role of Hi-Faloot in The Sho-Gun, and William P. Carleton for the role of Leopoldo in The Yankee Consul, by Henry W. Savage last Tuesday.

Marion Lester, re-engaged by W. A. Brady for his Way Down East company.

By Samuel Lewis, for the Mary Emerson company, Margaret Noel and Gertrude Doherty.

Marcus Moriarty, by Henry W. Savage, as stage manager and to play the part of Vance Jimmison, the storekeeper, in the Western County Chairman company.

Florence Little, soubrette roles, with T. K. Albaugh's Pleasure Bay Opera company.

Rosalind Zaleska, to play Camille with the Wilson company.

Minerva Dorr has signed for the part of Piola in King Dodo, which opens at Atlantic City Sept. 5.

Charles L. Newton and Master John Gough closed with the Bastable Stock company at Syracuse July 9, and were immediately engaged to create parts in the new play, Out Thar, which is to receive its first production on any stage at the Cook Opera House, Rochester, N. Y. Mr. Newton is also playing in Blue Jeans this week at the above theatre. Both go with Chauncey Olcott next season, as does Dorritt Ashton.

IN OTHER CITIES

SAN FRANCISCO.

Beginning with the third week of his Summer engagement at the Alcazar 11-18 White Whittelsey presented one of his greatest successes to crowded houses. Heartsease, in which he plays Eric Temple, the role originated by Henry Miller several years ago. The charm of Mr. Whittelsey's personality did much to make for a delightful performance. After the third act he was called before the curtain several times and finally was compelled to make a speech. Marie Rawson as Miss Neville gave a well nigh perfect performance. Oza Waldrop was seen in the role of Alice Temple, this being her first appearance at this house for over a year, and she received an overwhelming reception. The cast was an especially strong one and a very meritorious performance was given. The incidental music was under the direction of Homer Henly and added greatly to the beauty of the play. The stage settings were very attractive. Next week Mr. Whittelsey will be seen in The Prisoner of Zenda.

The Tivoli Theatre is still crowded nightly, Robin Hood being the bill. This is its fourth week and there seems to be no end in sight as yet. Arthur Cunningham is not in the cast this week and his big baritone voice is sadly missed. The Toreador next. Melville Ellis, a San Franciscan, who was in the production with Francis Wilson, has been especially engaged to play the role that he originated.

At the Central Theatre 11-18 the comedy drama, Along the Mohawk, was produced for the first time in this city, and was given an enthusiastic reception by a large audience. Hershall Mayall was seen in the role of the editor and made a decided hit. The cast was a large one. Next week's offering will be Robert Emmet, the first of a series of Irish plays to be presented in weekly succession.

Fischer's Theatre opened last Saturday night 9-18 with a new co. and a new play, A Lucky Star, by Collin Davis and Frank Witmark. The play is a weak affair, but gave a good opportunity for the clever principals to do their specialties. The new co. is, on the whole, the best the management has ever offered. The German comedians, Rice and Cady, are as funny as Kolb and Dill. Bobby North, the Hebrew comedian, made a decided hit and provoked much laughter. Dorothy Morton is without doubt the best singer this theatre has ever had. Miss Morton sang a character song, "A Bit of Old Blarney," which completely captured the house. She was encored five times. Nora Bayes, the new soubrette, is a delight and is a decided favorite already. She gave a good imitation of a Bowery girl, singing "Follow the Crowd on Sunday."

Ethel Barrymore in Cousin Kate is at the Columbia this week 11-18, and has been playing to big business. This is Miss Barrymore's first appearance in this city since her rise to the position of a star. The audience was more than appreciative and many recalls were given during the evening. The play is one of the daintiest we have had in many a day. Miss Barrymore fits the play perfectly and it would be difficult to picture any other actress in the role. Grant Stewart gave a very fine portrayal of the clergyman, and Bruce MacRae was a capital lover. Fanny Addison Pitt, as Mrs. Spencer, was most successful. The balance of the cast were very good and included Beatrice Agnew, Anita Rothe, and Augustine D. Wilks. Next week will be the second and last of Miss Barrymore's engagement, and in addition to Cousin Kate she will present Carrots.

At the California 10-17 L. R. Stockwell is delighting audiences with the new comedy and clever political satire, The Hon. John North, by Herbert Bashford. The play was especially written for Mr. Stockwell and it brings out all his cleverness. The week's business has been large. Mr. Stockwell will take the play on the road next season. Nevada Hefron, the leading lady, was seen as the adventuress and scored a personal hit. The cast was a good one throughout. The California will have melodrama next week, A Thoroughbred Tramp will be the bill.

James Neill and his clever co. presented Mr. Barnes of New York for the second week of their engagement at the Grand Opera House 11-18. Mr. Neill has not been seen in the role of Mr. Barnes for many years. His performance on Sunday night was careful and exceptionally interesting. Miss Chapman had a splendid opportunity as the fiery Corsican girl, and her performance was perfect. Next week The Cowboy and the Lady. OSCAR SIDNEY FRANK.

MONTREAL.

The Una Clayton Stock co. opened the fourth and last week of its engagement at the Theatre Francais in a production of Drink, and gave a very capable performance of a difficult play. William Beckwith as Coupeau did some strong work, and in the great death scene was powerful. Francis Morey did good work as the scoundrel, Lantier. Bertine Robison was an interesting Gervaise, Una Clayton a vivacious Phoebe, and Leah Starr did capable work as Verginie, a part altogether different from anything she has been seen in before. Little Irene was charming as Coupeau's child. Between the acts clever specialties were introduced by Miss Clayton and Mr. Walsh. The co. closes on Saturday night, 23, leaving behind a very favorable impression and a record for hard work and good productions. On Wednesday, 20, the prize for naming the play by W. A. Tremayne and Irving L. Hall, produced last week, was awarded to Mrs. J. F. James, of the Turkish Bath Hotel, the title chosen being That Girl o' Welcome's.

At the Arena 18-23 the New York Opera co. gave an excellent production of the Lady Slavey. Lois Garneau as Phyllis had the best acting chance she has had during her engagement and made the most of it. She also scored in her singing of "Baby" and "Comin' Thro' the Rye." Mae Kilcoyne was bright and vivacious as Flo Honeydew. W. J. McGraw and Claud Amsden were highly amusing as Robert the Sheriff's Officer and his assistant, William, respectively. Charles Gyblyn gave an amusing sketch of Ikey, and good work was done by Jethro Warner, Hilliard Campble and Hazel Davenport. 25-30: Jack and the Beanstalk.

Bertha Welby closed her engagement with the Una Clayton Stock 16, and went to spend a short vacation at Williamsport, before opening for the regular season. R. F. Hutchings and Maud Scott (Mrs. Hutchings) also closed and went to spend their holiday at their Summer cottage, Maple Lodge, Owasco Lake, Auburn, N. Y.

The production of Miss Clayton's new play, That Girl o' Welcome's, was especially noticeable for the excellence of the scenery, which was much above the average stock production. For this credit is due to Stage-manager Francis Morey, Joseph Garron, scenic artist, and H. Newton, stage carpenter.
W. A. TREMAYNE.

MILWAUKEE.

The Academy was well filled 18 in spite of the hot weather, The Gay Lord Quex being the bill offered by the Thanhouser co. Eva Taylor was again the centre of attraction, her interpretation of Sophie Fullgarney being delightful. Manager Thanhouser has certainly conferred a favor on Academy patrons by engaging this accomplished actress, and regrets have been freely expressed that she cannot stay longer with us. Miss Taylor's keen sensibility and delicately responsive temperament were again displayed in her admirable portrayal of the manicurist. Eugene Moore appeared to great advantage as Quex; no better work has been offered by this thoroughly capable actor, who perfectly realized the requirements of the character. Patty Allison made her initial bow to Academy patrons as Muriel Eden, and has already won many friends and admirers. R. C. Chamberlin offered some of his most excellent work as Sir Chichester Frayne, and Grace May Lamkin played the Duchess of Strood splendidly. Mrs. Gilbert Faust contributed an admirable rendition of the aged Countess, and Lulu Hastings was warmly welcomed back in a minor role. Apart from a noticeable hesitancy on the part of some of the players, that suggested insufficient rehearsal of the piece, the performance was very smooth, particularly the work of Miss Taylor and Mr. Moore, who had to respond to seven curtain calls after the third act. The scenery was beautiful, some of Charles Squires' best work arousing enthusiastic applause. The numerous small parts were adequately played. Fedora will be the bill 25-31, in which Miss Taylor and Mr. Moore will make their farewell appearance.

Mace Greenleaf has been engaged as leading man of the Thanhouser co., and will make his first appearance at the Academy Aug. 1.

Irving Brooks has completed arrangements with Manager Edwin Thanhouser to extend his engagement a few weeks longer.

Ellery's Royal Italian Band opened a two weeks' engagement at Pabst Park 17, and gave universal satisfaction. CLAUDE L. N. NORRIE.

ST. PAUL.

The George Fawcett co. gave a very creditable and enjoyable presentation of Augustin Daly's comedy A Night Off, at the Grand Opera House 17-21 Percy Haswell, who is as much at home in comedy as in the heavier roles, evidenced her marked versatility in a delightfully clever impersonation as the ingenious Nisbe, the professor's youngest daughter. She entered into the very spirit of the comedy in a charming manner that won for her expressed appreciation in hearty applause. Alfred Hudson, as Professor Justin Babbitt, contributed a meritorious impersonation. Alice Butler, as Mrs. Zantippa Babbitt, was equal to the exactions of a difficult role and gave to the part an excellent characterization. Charles Wyngate, as Jack Mulberry, presented the character with creditable spontaneity and delightful liveliness that was very satisfactory. De Witt C. Jennings handled the part of Marcus Brutus Snap, the traveling Thespian and manager, in a realistic and convincing manner. Mr. Jennings' impersonation was a very creditable piece of acting; his voice, bearing and make-up were truly realistic. Agnes Everett gave a clever and amusing characterization of Susan, the housemaid, presenting the part without exaggerations. Very creditable impersonations were offered by Evelyn Vaughan, as Angelica Damask; Regan Hughston, as Harry Damask; Alfred Hudson, Jr., as Lord Mulberry; George Schraeder, as Prowl; Emma Rogers, as Maria. The play was well staged and scenic investure adequate. Camille 22, 23. East Lynne 24-30.

In Old Kentucky will open the regular season at the Grand Opera House Sunday afternoon, Aug. 7.

Chauncey Olcott will present a new play at the Metropolitan Opera House Aug. 28, opening the regular season.

The Barnum and Bailey Great Shows billed for two performances in St. Paul Aug. 23.

The steamboat excursions and the attractions offered by the Rapid Transit Electric Co. at the lake resorts receive large patronage at this time of the year.
GEORGE H. COLGRAVE.

PROVIDENCE.

At Keith's 18-23 the Albee Stock co. in Madame Sans Gene drew good houses. It was a notable production, being very well acted and effectively staged and costumed. The bulk of the honors fell to Frank Losee, as Napoleon Bonaparte, and Lillian Lawrence, as Madame Sans Gene. William F. Owen did a clever bit of acting as Mr. Despreaux, and Francis Byrne, Edwin Nicander, Beatrice Ingram, Jane Rivers, George Fisher, Henry Duggan, Maud Love, and Robert C. Turner were well cast. At the White Horse Tavern 25-30.

Dot Karroll and her co. continue to win favor at the Empire, and business keeps along fairly good. The play for the week 18-23 was The Poisoned Dagger, with Miss Karroll in the character of Bessie Sheldon. She made much of the part and was cordially received. James Kennedy (the author of the piece) was seen as Pinkerton Gray, a detective. James Mowatt played Stephen, and Kathryn Purnell, as Margaret, got all that it seemed possible to get out of a small part. The specialty features between the acts were all good. The Strange Adventures of Miss Brown 25-30.

Manager J. C. Welsh, of the Dot Karroll co., made a trip to New York last week. He states that Miss Karroll's season of twelve weeks at the Empire will close Aug. 6 and that the regular season will open about Sept. 1, when his co. will tour the larger cities in a new play written especially for Miss Karroll by a well-known dramatist.

Charles Neuman closed with the Dot Karroll co. 16 to join the Harcourt co. Joseph King has also left the co. to go with the Fielding Amusement co., featuring Selma Herman. John Lane Connor will be leading man with When Women Love, and Kathryn Purnell, after taking a rest at Newport, will go with the Aubrey Stock co. as leading woman. Louis Leon Hall is to be the leading man with the Corse Payton Stock co. in Brooklyn.

At Keith's evening 21 photographs of Maud Love were given to patrons as souvenirs.
HOWARD C. RIPLEY.

KANSAS CITY.

H. Guy Woodward's Stock co. presented The Marriage of Bessie at the Auditorium 17-23, playing to the usual good business. Walter Marshall, H. Guy Woodward, Thomas Davies, Robert Burgess, Reginald Barker, Eva Lang, Lulu McConnell, and Vessie Farrell played principal roles with their customary success. The play was appropriately staged. Specialties between the acts by the De Von Sisters, Josephine Fiske, and Burgess and McConnell were all well received. A Practical Joke 24-30.

The Banda Rossa opened its second week at Electric Park 17 to an immense crowd. With good weather capacity crowds will doubtless be the rule throughout the week, as the popularity of the Red Band is very pronounced in our city. Reckless Harry Russell continues his high dive, bicycle act, while the electric fountain, German Village, Figure 8 and other concessions continue to draw well.

At Forest Park 17-23 the vaudeville bill at Hopkins' was, as usual, the main attraction. "Walberta," the trained horse, was the attraction in the elevated ring, drawing good crowds. The numerous amusements enjoyed the usual good patronage.

Pain's great spectacle, The Last Days of Pompeii, began a three weeks' run at Sportsman's Park 18 to an audience of several thousand people. The production has not been seen here for several years and will doubtless draw well.

Ringling Brothers' Circus pitched their tents at the circus grounds, Fifteenth Street and Kansas Avenue, 25, and gave two performances to almost capacity crowds. The show has a number of new and interesting features this year, and is truly bigger and better than ever.

O. D. Woodward, manager of the Willis Wood and Auditorium theatres, left for New York last week to be gone several weeks. D. KEEDY CAMPBELL.

SPRINGFIELD, MASS.

The headlight of the coming train of attractions is glistening down the rails. Members of Corse Payton's Stock co., David Ramage, manager, have come to town and begun rehearsals for their season, opening Aug. 1 at the Court Square Theatre. The co. has a new leading woman, Ethel Tucker, who has recently been at the head of her own organization, and a new leading man, Thomas B. Alexander, last season playing leads at the American Theatre, Chicago. Mr. Payton's Brooklyn co., which follows the stock co.'s two weeks for another fortnight, will arrive soon, and his comedy co., under Manager McCauley, will also hold rehearsals here.

Julia Sanderson (Julia Sackett, of this town) is resting at her home here previous to taking up her new part in Fantana, in which Jefferson De Angelis, Lillian Russell and Edna Wallace Hopper will appear.

The benefit for the stranded Wilbur Operaites, who were the victims of an unfortunate string of Summer parks, netted the requisite sum at the Court Square, and the artists were enabled to leave Springfield by steam. The programme was an entertaining one, comprising songs and recitations by Henry C. Peakes, Ethel Hunt, Martin Packe, Mr. Mullarkey, Anna Wilson, Minnie Emmett and the chorus. Mrs. F. L. Sample tendered her services as accompanist, and the performance was directed by Whitney Rosenwig.

The city government having passed an ordinance forbidding billboards within 500 feet of a public park, the Park Commission are undertaking to enforce it. They have sent out notices to the owners of the billboards, of which a dozen or so are affected, but no billboard has yet been removed. Legal action is now in order, and it is said the national organization will support the local billposting company in the litigation.
EDWIN DWIGHT.

BUFFALO.

The Baldwin-Melville Stock co. deserve praise for the excellent manner in which they presented Janice Meredith at the Star Theatre week 18. Lucia Moore as Janice and Laura Alberta as Tabita were never seen to better advantage. Gus Forbes is without doubt one of the best juvenile actors seen in Buffalo in many a day. Next week The Lady of Lyons.

The starring tour is announced for the season 1904-1905 of Joseph Manning in Paul Revere.

Charles J. Dieni is spending a few days up the Lake Shore previous to his going East for rehearsals.

There is a rumor that John R. Stirling has severed his connections with Teck, Star and Academy theatres here.

Work has commenced on Keith's Palace Theatre, to be erected on the old North Presbyterian Church site.

Charles Bowe, of the Academy Theatre, has returned from a Western trip, which included Denver, Kansas City, St. Louis, and Chicago.

Athletic Park is doing a tremendous business and the season will prove a great success.
P. T. O'CONNOR.

COLUMBUS.

In the Empire Theatre Stock production the week of 18-23 the two prominent delineations were given by Louis Albion and Wilton Taylor. The pleasing feature to the audience was that Louis Albion, who has frequently taken the role of a boorish school boy here before, on this occasion in a role of the same character, built up very different effects, giving this last creation an individual touch that increased much its comical aspect. Wilton Taylor as the deacon attested something which he has shown many times before—that he has an unfailing capacity for irreproachable stock work when the part is within range of his physical qualities. The others of the cast exercised their well established competency in the various characters of A Midnight Bell. An especially commendable feature of the production was the completeness of the scenery, which the management provided. J. CLARENCE SULLIVAN.

NEW ORLEANS.

The Imperial Opera co. opened the second week of what promises to be a successful engagement at Athletic Park 17-23 with Iolanthe. Eunis Clarke Drake, Mary Carrington, Bessie Fairbairn, Sinclair Gore, C. C. James, C. O. Bassett, Bowman, Ralston, and Robert Lett were in the cast and all showed ability. The Fairy Chorus was attractive in every respect and sang with snap and unison, and the work of the orchestra was satisfactory. There are other features at this resort. The Miniature Railroad, the Toboggan Slide, the Merry-Go-Round, the menagerie and the open air concert are paying ventures. Charles H. Fourton is now in charge of the management of this resort. J. M. QUINTERO.

OMAHA.

The Summer engagement of the Ferris Stock co. is still running so successfully that the probabilities are that the co. will remain several weeks longer. For week of 17 The Octoroon and Queens are the offerings. In both of these plays the leading members of the co. are seen to advantage.

This is fine weather for the outdoor resorts. At Courtland Beach over 1,000 applied for the bathing privilege on Sunday. The Bretons are leaping the gap twice daily, and the many other amusement features are well patronized.

Krug Park, as usual, is packed on Sundays and comfortably filled at other times.
J. R. RINGWALT.

SEATTLE.

The Grand Opera House and Third Avenue are now closed for the Summer, and the Seattle will be closed after the engagement of Mrs. Leslie Carter, announced for 26-30.

The management of the Alcazar has arranged for a complete Summer season. The Weidemann co., now playing there, gave pleasing performances of At the Old Lime Kiln and The Village Belle 10-16. Stricken Blind and Dixie Land 17-23.

Juvenile entertainers appeared at the Seattle 10, 11 in a piece called Brown's Boarders.
RODNEY D. WHITE.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—EAST LAKE CASINO (Mort Seamon, mgr.): The offerings week of 18 were A Trip to New York and Too Much Married, both flimsily constructed comedies, containing many mirth producing situations and unlimited opportunities for introducing vaudeville features. The co. is headed by Al. Haynes and Julia Redmond, who both scored pronounced hits. Edward Warren's skeletonlike appearance and eccentric manners kept the house in fine humor, and some musical numbers rendered by him and Charles Hatch proved popular. Thomas Glenroy and Marie Russell, in a black-face sketch, readily won a place on the favorite list. The attendance is excellent and good houses have been the rule throughout the week. Century Minstrels week 25.==ITEM: A brigade encampment of volunteer soldiers and a troop of regulars here has served to swell the attendance at the park all week, and the roller coaster which was put in operation 17 has been doing an enormous business day and night ever since that date.

MONTGOMERY.—PICKETT SPRINGS CASINO (E. E. Winters, mgr.): Heisman Stock co. 11-16. Plays: The Private Secretary and The Paper Chase; performances gave general satisfaction to excellent business. Heisman Stock 18-23.==ITEM: Arthur and Sam Hirscher co., managers of the Montgomery Theatre, are in New York looking after their bookings for next season.

ARKANSAS.

PINE BLUFF.—FORREST PARK THEATRE (Julius Leitner, mgr.): Glenwood Stock co. presented to light audiences Friends and The Danites. Co. closed their engagement owing to small houses. Payton Sisters 24-29.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Mrs. Leslie Carter in Du Barry 13, 14; audience thoroughly pleased; house sold out at each performance. Ethel Barrymore in Cousin Kate Aug. 2, 3.==YE LIBERTY THEATRE (H. W. Bishop, mgr.): Bishop co. in Hearts of Tennessee 11-17; production enthusiastically received; attendance very large. Landers Stevens, Clifford Dempsey, William Gleason, and Ulric Collins showed to advantage. Louise Brownell also good. Dr. Jekyll and Mr. Hyde 18-24.==ITEM: Hearts of Tennessee, a four-act drama written by Ulric B. Collins, a local writer, was presented for the first time on any stage at Ye Liberty Theatre 11, and scored a decided success. The play is one of intense interest and is replete with heart appealing situations and stirring climaxes. The construction shows skill on the part of the author. The plot is new and novel, dealing with a love story of the Spanish war, and the war of Rebellion. A soldier of the South is struck on the head with a flying fragment of shell, resulting in loss of memory. After a period of thirty-five years an operation is performed by a surgeon of the Northern army, which results in a complete restoration of memory. The poor unfortunate then takes up arms with Union army against the Spaniards, thinking all the while that he is fighting for the Confederacy and that the Civil War is still in operation. He is finally brought around to a full realization of present conditions and the play is brought to a happy conclusion. The piece was appropriately staged under the direction of William L. Gleason and was presented by a very capable co., headed by Landers Stevens. Mr. Collins, the author, played the leading juvenile role and interpreted the part with great skill and judgment. The play attracted large crowds nightly and the audiences were exceedingly enthusiastic.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): House dark week 11. Ethel Barrymore 27-30.==BURBANK THEATRE (Oliver Morosco, lessee): Every one was ready to welcome the Oliver Morosco co. 10 after their week of absence. The Altar of Friendship was a splendid production and gave every member of the co. a chance to show his or her ability. Too much praise cannot be lavished on this organization. Captain Barrington 17-23.==GRAND OPERA HOUSE (Clarence Drown, mgr.): The Bowery After Dark, with Jimmy Britt, the champion featherwight of the world, drew big houses week 10-16. Michael Strogoff 17-23.==CASINO THEATRE (Wyatt and Morosco, lessees): The Olympia Opera co. appeared to splendid advantage in the tuneful Olivette week 10; fair houses for the week.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Mrs. Leslie Carter in Du Barry 11; good house; enthusiastic audience; fine production. Ethel Barrymore in Cousin Kate Aug. 1. Humphrey-Chapman co. 15. Elefords, repertoire 29; one or two weeks.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Grattan and De Vernon Stock co. Plays: Pink Dominoes, Pygmalion and Galatea; popularity continues.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hull, mgr.): After over a month's darkness Mrs. Leslie Carter opens this theatre with Du Barry 15.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Closed.==EARL THEATRE (G. M. Morris, mgr.): The Marie Fountain Stock co. week of 11-18 in repertoire; excellent work of Miss Fountain generally well supported; deserving good business; pleasing specialties between acts.==LAKE MINNEQUA THEATRE (Isabel Gilbert, mgr.): Capable stock co. in repertoire, changing bill each week; this week of 18 A Bachelor's Romance; doing hard work to fair houses, sometimes large business but not appreciated. Individuals popular socially and interest in their clever performances growing.

CONNECTICUT.

BRIDGEPORT.—POLI'S THEATRE (S. Z. Poli, mgr.): In the high tide of midseason success and under the direction of Lawrence B. McGill, the Summer stock co. is more than making good. The policy has settled itself into alternate weeks of drama and comedy, and the co., headed by Marion Barney and Mr. McGill, finds equal success in each. The Count of Monte Cristo 18-23 proved their individual abilities beyond doubt. The Man from Mexico 25-30. Woman Against Woman 1.5.==ITEM: Henry Crosby, who has been playing heavy leads, retires from the co. 23 to prepare for next season's work, after playing some diverse roles in acceptable fashion. He will be succeeded by George H. Nichols. W. P. HOPKINS.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Clara Turner Co. Aug. 15-20; opening attraction.==ITEMS: Manager Gray is putting the house in condition to open the middle of August. An asbestos curtain has been put in, stand pipes, with 150 feet of hose; fire extinguishers distributed all over the auditorium and stage, which gives the theatre excellent fire protection.—Professor Helmold's orchestra has been re-engaged after an absence of one season.

GEORGIA.

MACON.—CRUMP'S PARK CASINO (Bruce Conquer, mgr.): Stock co. 11-16 pleased good audiences with Mother and Son and We 'Uns of Tennessee. What a Woman Can Do 18 drew well and gave satisfaction.

IDAHO.

BOISE CITY.—RIVERSIDE PARK: The Margurite Fischer co. week of 10, with Won On a Wager; very good business.

ILLINOIS.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): House will open season of 1904-5

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with Billy Kersand's Minstrels Aug. 7. House has undergone some alterations during the Summer.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Ethel Tucker Stock co. (return) 11-16; satisfactory co.; fair patronage. Plays: Pawn Ticket 210, Tompkins Hot Finish, Are You An Odd Fellow, Jason Joskins, Queena, and Jesse James. Richards and Pringle's Minstrels 28.——ITEMS: Ethel Tucker Stock co. closed its season at the Grand Opera House 16. Miss Tucker will be one of Corse Payton's leading people next season. Miss Tucker's leading man, Whit Brandon, will join Van Dyke-Eaton co. at Sigourney, Ia., immediately.—Manager Jersey and Guy Hickman will project the Guy Hickman Comedians again the coming season, opening at the Grand Aug. 15.—Dr. L. T. Dorsey, formerly manager of the Grand of this city, has leased the Auditorium at Galesburg, Ill., and immediately places it in the Chamberlin-Harrington Circuit.—Caldwell Park, including West End Heights, enjoys a very fair patronage.—The Fifty-fourth Regimental Band, a popular musical organization, continues to be one of the leading attractions at Caldwell's.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Dark.——ITEMS: While en route from New Hampton, Ia., to Austin, Minn., 14 two cars of the Campbell Brothers' Shows left the track, causing a bad wreck. No one was injured. The Austin date was necessarily canceled.—Odebolt, Ia., is to have a street fair and carnival Aug. 25-27.—The Iowa Falls Chautauqua, which closed 19, was the most successful one in the history of the city. It was largely attended and the talent was the best ever heard in this part of Iowa.—Hawarden, Ia., is to have a carnival Aug. 9-11.—The contract will be let 25 for the new opera house at Emmetsburg. The new structure is designed by Omeyer and Thorl, the architects of the Metropolitan in this city.—Charter Oak, Ia., is to have a carnival the last week in August.

CLINTON.—THE CLINTON (C. E. Dixon, mgr.) ——ITEMS: Prof. Charles F. Warner, the well known orchestra leader of Baltimore, Md., is visiting with relatives here.—Peter Berg, long with Hi Henry's Minstrels, has been spending his vacation here, as usual.—Hon. G. D. McDaid, former Mayor of Clinton, and president and manager of the Clinton Theatre Co., died 14. He was one of our most popular and influential citizens, and ever had taken a great interest in theatrical matters.

SIOUX CITY.—RIVERSIDE PARK PAVILION: Earl and Martell's American Stock co. please good houses at every performance. Plays: A True Kentuckian and The Two Orphans.——At Woodland Park the Chatauqua course has had only fair attendance. ——ITEM: Manager Martell, of the American Stock co., has accepted a position as business-manager for James Corbett's co. in Pals.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): The Payton Sisters 11-17 in Utah, A Soldier's Honor, A Man of Mystery, The Planter's Wife, and Little Alabama; good attraction to large audiences. The Payton Sisters 18-31.

MAINE.

CAPE COTTAGE.—PARK THEATRE (E. V. Phelan, mgr.): Phelan Opera co. presented 1492, with Richard Harlow in his original role of Isabella week of 18 to S. R. O.; best attraction of the season. Chimes of Normandy week 25.

PORTLAND.—FAMILY THEATRE (James E. Moore, mgr.): Byron Douglas co. in The Ironmaster week 18; best attraction yet presented; excellent attendance. Week 25: The Gold Mine.

PEAKS ISLAND.—GEM THEATRE (C. W. T. Goding, mgr.): Love in Harness is proving a fine attraction 18-23; all the co. showing to excellent advantage. The Adventures of Lady Ursula 25-30.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): The Real Widow Brown 28.——ITEM: The Granger's Daughter, a new opera by R. P. Chase, which has been in rehearsal for several weeks, has been indefinitely postponed.

BANGOR.—CITY HALL, OLDTOWN (Woodman and Jordan, mgrs.): The Howard Stock co., booked for week of 18-23, canceled. Peck's Bad Boy 26. Jere McAuliff Aug. 1-6.

BRUNSWICK.—TOWN HALL (James F. Snow, mgr.)——ITEM: Inez Barlow, who has been spending the Summer at her home here, has returned to New York.

HOULTON.—HEYWOOD OPERA HOUSE (W. T. French, mgr.): Conklin's Colored Comedians 18, 19; fair business.

MASSACHUSETTS.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent, mgr.): Whalom Opera co. in The Belle of Tokio 11-16 did splendid business and fully deserved it. Kismet 18-23 opened to large houses and fairly pleased, although the opera itself is inferior to previous productions. The stage settings and electrical effects are superb, and these, together with the singing of Marie De Weale in the title part, and Marie Hylands' interpolated imitations of Vesta Tilley redeem an otherwise uninteresting performance. Barnet's Three Little Lambs 25-30.——ITEM: Charles Boyle made his first appearance in Kismet, replacing John Leach as one of the comedians of the opera co.

NORTH ADAMS.—The New York Novelty co. at Valley Park week ending 23 pleased large crowds. Members of the co.: Mystical Floys, Clarke and Temple, Vilona Sisters, John Dempsey, and the Wilsons. Sig. Sautelle's Circus here 16 made poor impression; police stopped one side show act on ground of immorality.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, mgr.): Woodland will be the opening attraction Aug. 24-26.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Season opens here Aug. 1 with Gordon and Bennett's production, A Royal Slave, which begins its tour here. The James Boys in Missouri comes 5, followed by Frederick Willson and his co., who will play the fair date, 15-20.——ITEM: The theatre has been thoroughly renovated, rewired, new mattings and floor furnishings put down. The bookings already made are of a higher order than any previous season; in fact, all the biggest attractions that come into the State are to play the house this season.

MANISTEE.—THE RAMSDELL THEATRE (R. R. Ramsdell, mgr.): House dark.——ORCHARD BEACH CASINO (Charles M. Southwell, mgr.): Harding Refined Vaudeville co. 11-16 to fair business. Vane Calvert and the Rodney Stock co. commenced week's stand in popular repertoire 17; excellent performances to big business.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): R. Frank Rutledge Stock co. 11-16 to good business. Plays: The Opera Singer, Roanoke, The Blue and the Gray, Pike County Folks, Sapho, Peck's Bad Boy, Foxy Adolphus. Walter L. Main Circus 20. Walton Pyre co. 21-23. Plays: Prince Karl, Esmeralda and A Russian Honeymoon.

CALUMET.—THEATRE (J. D. Cuddily, mgr.): House dark from June 9 to July 18. Gaskell Stock co. 18-23; opening night The Silent Partner. Balance of week: The Man from Mexico, True as Steel, Other People's Money, Beyond the Rockies, Rip Van Winkle, and A Dangerous Game.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Hunt Stock co. 11-18 in The Country Girl, Myrtle Fern, Cast Adrift, The Counterfeiters, Monte Cristo, The Ranch King, and The Farmer's Daughter; good co.; satisfaction to crowded houses.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): The Metropolitan Opera co. 13-16 in The Mikado, Pinafore, The Bohemian Girl, and The Mascot; satisfactory performances; poor business. A Texas Steer Aug. 3. A Royal Slave 9.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): House dark week of 18. Billy Kersand's Minstrels 30.——ITEM: Fred Eckhart, of Carter's Too Proud to Beg co., is visiting Jake Simon, of this city.

SAGINAW.—RIVERSIDE PARK CASINO (L. W. Richards, mgr.): 10-16: Rawson and June, Harry Goseline, George C. Boniface, Jr., and Bertha Walzinger, Fanny Rice; good bill; big business. 17-23: The Robson Opera co., presenting Mikado.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Irving French co. 18 in A Runaway Wife; good business; good co. An Irishman's Troubles 19. Amoy's Courtship 20.

MISSISSIPPI.

WATER VALLEY.—THEATORIUM (Robinson and Starke, mgrs.): Boston Ideal Opera co. 25-30.—— ITEM: W. Dick Harrison, who has been spending several weeks with his brother, Dr. J. H. Harrison, at Tillatoba, has gone to Cairo, thence to Hot Springs, where he will perfect arrangements for featuring Frank Dudley next season. They will open the season in Hot Springs Aug. 29.

VICKSBURG.—SUBURBAN PARK CASINO (E. B. Soothe, mgr.): The Bonnaire-Price co. 11-18; fair co. and business. The Hollingsworth Sisters and co. 18-23. The Lyric Opera co. 23-Aug. 6.

NATCHEZ.—BAKER-GRAND (Clark and Gardener, mgrs.): Dark.——CONCORD PARK (W. B. Moorman, mgr.): Boston Ideal Opera co. 4-16; good co.; business fair. Bonnaire-Price co. 18-23.

MONTANA.

HELENA.—THEATRE (F. W. Agatz, mgr.): E. H. Sothern in Proud Prince to S. R. O.; closed season of 1903-1904 at Helena Theatre. With this attraction Mr. Agatz retires as manager and is succeeded by J. H. McMillan.

NEBRASKA.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): A Telephone Girl 15 to light business.

NEW HAMPSHIRE.

DOVER.—CENTRAL PARK (Walter Phillipps, mgr.): The Herald Square Comedy co. 11-16 pleased large audiences. California Minstrels 18-23.

NEW JERSEY.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): A Stranger in a Strange Land 18-23; fair co. and business. George Ober and co. in Why Smith Left Home 25-30.——YOUNG'S MUSIC HALL (Harry D'Esta, mgr.): The Bostonians in The Queen of Laughter 18-23; co. and business fair. Lew Dockstader's Minstrels 25-30.——SAVOY THEATRE (Huntley and Moore, mgrs.): Huntley-Moore Stock co. in Inherited 18-23; fair business and co. Cumberland '61 25-30.——GARRICK THEATRE (Armand Nichols, mgr.): Richard Buhler and co. in Turned Up 18-23; fair co.; business light. The World's Fair 25-30.

ASBURY PARK.—ASBURY CASINO (Harry Snow, mgr.): 16, 17: Homer Lind Concert co., with Pryor's Band, giving Parsifal with moving pictures; pleasing concert; capacity business. 23, 24: Lillian Blauvelt Concert co.——PARK OPERA HOUSE (G. Steinmiller, owner): Week of 17 dark.——ITEMS: John S. Duss and his orchestra from the Madison Square Garden comes to the Asbury Casino Aug. 1 for one week.—Jules Murray is here for the Summer.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Kingdon-Courtenay co. began an engagement eight weeks ago and closed 16 before the largest and most enthusiastic audience of the season. The opening performance was Prisoner of Zenda, followed by The Cowboy and the Lady, The Squire of Dames, Gloriana, Under the Red Robe, The Man from Mexico, Secret Service, The Senator, On the Quiet, Liberty Hall, and The Wrong Mr. Wright. Between the acts at closing performance Col. Selden Marvin on behalf of the citizens presented Kingdon and Courtenay with a silver loving cup fifteen inches high, on one side of which was inscribed the names of twenty-five of the donors; on another, the initials of the recipients and on a third side the inscription "To Frank Kingdon and William Courtenay from Albany Friends." Tom Wise, the favorite comedian and one of the best hearted fellows that ever trod the boards, was presented with a loving cup made of copper, gold lined, and supported by three elk horns. On one side are the names of the co., who were represented by Mr. Courtenay in the presentation, the latter received from S. J. Scarborough a watch fob representing a silver box check attached to a tan colored leather chain. Gertrude Gheen, the leading lady, received several floral tributes. Several members of the co. will be guests at the Kingdon Summer home, "The Ranch," in Athol, Mass., until the season opens. Mr. Kingdon goes with E. H. Sothern and Julia Marlowe. Mr. Courtenay, Louise Drew and Eleanor Sanford with Virginia Harned; Tom Wise will star as the Boss, a political play. Nellie Thorne goes with Maxine Elliott and later to London. Dockstader's Minstrels will be the next attraction Aug. 3.—— PROCTOR'S (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Nell Gwynne was the closing bill of the Proctor Stock co. 16. The house will be dark for two weeks. About $10,000 has been expended recently in improvements and more are to follow. The slope of the main floor is to be changed so that the front rows of seats will be on a better level with the stage. The blue plush seats are to be replaced with red leather. The theatre will reopen 1 with the Proctor Stock co. in A Bachelor's Romance. Walter Walker, who has recently been added to the co., will play the role in which he has starred several seasons. During the Winter Henrietta Crosman will appear in four performances of Sweet Kitty Bellairs and will probably be followed by other Belasco attractions. CHARLES N. PHELPS.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Prince Karl was presented before fine houses week 18-23. Jessie Bonstelle, as usual, made a hit as the charming widow. Paul McAllister, in the title-role, was excellent, and the balance of the stock co. acquitted themselves acceptably. Mistress Nell week 25-30.——COOK OPERA HOUSE (W. B. McCallum, mgr.): Out Thar, a drama of Missouri life, was the attraction week 18-23, and business was excellent. The play was written by Wain Grute and Wade Mountfortt, and was presented under the personal supervision of the authors. The play is well written, and full of action. Although the plot is somewhat complicated, it is consistent, and the interesting story develops easily and naturally. The climaxes are brought about smoothly and are exciting. The unraveling of the plot affords ample opportunity for the introduction of several quaint Western characters, which the members of the stock co. made the most of. Stormy Jordan, a unique Missouri saloon keeper, as handled by Peter Lang, was easily the "star" role. Bert Lytill as the hero, Clay Girardeau, David Hartford as Shelby Benton, Harold Mordaunt as Bradley Cass, Charles Newton as "Stumpy" Pitt, Richard Baker as "Elder" Eph Benton, Ralph Mitchell as Colonel Laney, Adora Andrews as Agnes Benton, Adelina Raffetta as Effie Jordan, all deserve commendation for their efforts. The Shaughraun week 25-30. J. W. CARRUTHERS.

SARATOGA SPRINGS.—KAYDEROSS PARK THEATRE (Kintzing and Brown, lessees; Morgan D. Wilson, mgr.): Tanner and Co., Vaudeville co. 18-23 presented a good programme with Barlow and Nicholson, Toby Zara, Dilks and Dilks, the Three Lees, Archer and Crocker; two performances are given daily to excellent business. American Vaudeville 25-30.——TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Enid Mayo co. will open the season Aug. 8-13, except 12, when Wizard of Oz comes for one performance.——CONVENTION HALL (C. A.: P. Knapp, mgr.) Lew Dockstader's Minstrels have changed to Aug. 1. Harris Vaudeville 8. Haverly's Minstrels 10 canceled.——Signor Sautelle's Circus July 27. Forepaugh-Sells Brothers Aug. 9.——ITEMS: Lillian Russell has leased the Walter P. Butler cottage for the month of August and will be here during the races.—Doring's Orchestra will begin its season's engagement at Congress Hall and Hawthorn Spring July 25.

ELMIRA.—RORICK'S GLEN PARK THEATRE (Herbert Salinger, mgr.): Manhattan Opera co. in The Grand Duchess 18-23; capacity business. Helene Salinger scored a big hit in the title-role, and Herbert Salinger and Harry Hanlon furnished fun aplenty in the respective roles of General Boum and Puck. Estelle Ward was captivating as Wanda, Henry Taylor made a splendid Fritz, and Idette Bordeaux a capital Prince Paul. Hits were also made by Francis Carrier, Frank McGirr and Lotta Cannon. Said Pasha 25-30. J. MAXWELL BEERS.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): The house is receiving the finishing touches and looks as neat as the proverbial new pin.——ITEM: Mrs. Arthur C. Sidman, who narrowly escaped death in an automobile accident, is rapidly improving. Her escape was miraculous.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Chicago Stock co. bill changed twice a week; packed houses. Only a Man 7-10. Hearth and Home 11-14. Sealed Lips 14-17. Parish Priest 18-21. A Man Among Men 21-24. Little Minister 25-28.

SYRACUSE.—VALLEY THEATRE (H. S. Daniels, mgr.): Boccaccio was sung satisfactorily by the opera co. 18-23 to large audiences. Fra Diavalo 25-30.—— ITEMS: Hattie Belle Ladd and Sophie Burnham joined the Valley Opera co. 18.—Will Danforth, of the Yankee Consul co., was in town visiting friends 16.

TROY.—LYCEUM THEATRE (Burns Gillam, mgr.): The Mortimer Snow Stock co. in An American Sherlock Holmes 18-20 pleased large audiences. The singing and cornet imitations of Geraldine Malone gave much pleasure. Mr. Friend from Japan 21-23.

OSWEGO.—RICHARDSON BASEBALL PARK: 21, 22 for benefit Orphan Asylum: Woodland Players in As You Like It (open air performance).

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Campbell Stock co. 11-16 failed to appear. House dark.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): For Her Child's Sake 19.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): House dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Gorton's Minstrels Aug. 8.——ITEMS: Manager C. P. Walker is in New York completing the bookings for the coming season for his circuit. He is also organizing a comedy co. to play popular comedies in Western Canada, and engaging actors to support his star, Harold Nelson. For Mr. Nelson he has purchased from Walker Whiteside the romantic drama Heart and Sword and will produce it quite elaborately. He has also purchased the rights of production in Western Canada of a drama called Robert Burns, which is likely to appeal to Scotchmen.—The regular Fall season of the Fargo Opera House will open late in August with that very capable actress, Charlotte Tittell. Miss Tittell will probably appear in Ibsen's A Doll House.

OHIO.

YOUNGSTOWN.—IDORA PARK (Edward Stanley, mgr.): Al. Carlton, La Dell Trio, Nuton and Russell, Van Fossen and McCauley appeared week 18 and all pleased. Better weather prevails and large crowds attend. For week 25 will come the Barlow Minstrels for their third annual engagement here.—— OPERA HOUSE (Peter Rice, mgr.): Will open Aug. 5 with amateur production by local Italians. Selma Herman 6. Jane Corcoran in Pretty Peggy 17. Next Door 20. Peck's Bad Boy 24. The Hibernian State Convention will meet in house Aug. 9-11. Manager Rice has returned from New York city.

MOUNT VERNON.—AUDITORIUM THEATRE, LAKE HIAWATHA PARK: Howard Stock co. 11-23; good performances and attendance. Plays: Out of the Shadow, The Octoroon, A Man of Mystery, A Soldier's Sweetheart.——ITEM: Our Mayor has appointed a commission, with Al. G. Field as chairman, to collect funds to erect a memorial to the late Daniel D. Emmett in the Public Square of this city.

STEUBENVILLE.—ALTAMONT PARK THEATRE (Frank Workman, mgr.): The Johnson Stock co., which was booked for week 4-9, has given such general satisfaction that it has been retained for two weeks longer, 11-25.

CANTON.—LAKE PARK THEATRE (T. K. Albaugh, mgr.): The Barlow Minstrels, with a number of excellent special features, are pleasing large houses twice daily week 17-23.

PENNSYLVANIA.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffith, mgr.; Fred L. Wiener, asst. mgr.): The Christian and Missionary Alliance held its annual conventions in the theatre 11-17. At the close each employe received a bible from the Alliance, in appreciation of courtesies received. Vaudeville 18-23. ——ITEMS: Genevieve Shearer, of this city, went to New York 20 to rejoin The Silver Slipper co.—Forepaugh-Sell's Circus will exhibit here Aug. 31.—Work on the new Fulton Opera House is progressing satisfactorily and it is expected to open early in September.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., mgrs.): The Paxtang Stock co. produced The Wheat Pit for the first half of week of 18-23 to good audiences, and for the latter half of week Du Barri; attendance continued good.——ISLAND PARK: The two weeks of Pain's Ancient Rome was a moderately successful venture and closed in a blaze of glory 16. The bad weather of the first week had a staggering effect, but was fairly averaged by the last week of the engagement.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): The stock co. produced Niobe and Lost Paradise week of 11; good houses. 18-23: Kentucky Home and When We Were Twenty-one opened to big business; satisfactory performance.——ITEM: Pain's Last Days of Pompeii 18, 19; big business; fine production.

DU BOIS.—SUMMER THEATRE (Du Bois Driving Park Ass'n, mgrs.): The Idlers Stock co. closed its engagement 19 presenting Little Lord Fauntleroy to good patronage.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Lighthouse by the Sea 4.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): North Brothers' Comedians 5-21; crowded houses; pleased. Plays: La Belle Marie, The Golden Giant Mine, The Little Princess, Camille, Driven from Home, Turned Up, and East Lynne. The Telephone Girl 22-24.

TENNESSEE.

JACKSON.—HIGHLAND PARK OPERA HOUSE (J. L. Wisdom, mgr.): The New York Stock co. gave satisfactory performances to small business week of 10-16 in Mavourneen, East Lynne, and My Eastern Uncle.——ITEM: The B. P. O. Elks Lodge, No. 192, of Jackson, left in a special car for Cincinnati Sunday, 17. They are called the "Strawberry Pickers."

TEXAS.

AUSTIN.—HYDE PARK FAMILY THEATRE (J. A. Miller, lessee; Bruce Rinaldo, mgr.): The Hyde Park Stock co. continued to do good business 11-16, presenting Behind the Scenes and Kathleen Mavourneen. The specialty work and songs of Fred De Von were good.

UTAH.

PARK CITY.—PARK FAMILY THEATRE (Carpenter and Collins, props. and mgrs.): Eddie Fonce and Mrs. Eddie Fonce and moving pictures week of 11 to good business.

VERMONT.

BARRE.—CASTLE PARK THEATRE (Joseph Ossole, prop.): Lorne Elwin co. gave excellent satisfaction to fair houses in Crossroads of Crime, A Fatal Likeness, Cavalier of France, The Gambler, Resurrection, and Jesse James 11-16. Maud Hillman co. 18-23.

ST. ALBANS.—Rockwell Dramatic co., under canvas, 18-20; good performances to fair business. Plays: A Brother's Crime, The Dice of Death, The Village Blacksmith, and The Banker's Clerk.

BENNINGTON.—LIBRARY HALL (C. H. Prouty, mgr.): House dark 18-23. Fanny Ward co. Aug. 1-6.

VIRGINIA.

DANVILLE.—CASINO (Jake Wells, mgr.; Robert Waite, local mgr.): A Turkish Texan 16-23; performance good; fair attendance.

RICHMOND.—CASINO (Jake Wells, gen. mgr.): Charles I. McKee, bus. mgr.): 18-23: The Fays; pleasing big business. 24-30: Julia Redmond and co.

ROANOKE.—At the Casino for the week of July 18-23 Walter Edwards in The Sign of the Four and David Garrick; good houses; well pleased.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): E. H. Sothern 11 in The Proud Prince; excellent presentation; S. R. O.——AUDITORIUM (Harry C. Hayward, mgr.): Shirley co. 11-16 in A Game of Destiny; play well presented; good business.

WALLA WALLA.—LA VERN'S SUMMER PARK (Vern La Vern, mgr.): The Lawrence Stock co. week 11-16 to good business.

TACOMA.—LYCEUM (Dean B. Worley, mgr.): The Diamond King 10-16; good attendance.

WISCONSIN.

WATERTOWN.—The remodeling of the Concordia Opera House is progressing rapidly and it will probably be opened by Sept. 15. Manager Neuman is soliciting subscriptions for the opening night at $5 a seat and expects to have a big house. The Opera House will have about 800 seating capacity, with four boxes, and will be one of the best appointed playhouses of any of the smaller towns in the State.—— TURNER OPERA HOUSE will also be improved. The entire stage will be remodeled and a hood will be built over same so as to be able to "fly" all scenery. William Owen in The Lady of Lyons is booked for 2. The new manager is William Bethke, who is also the director of the orchestra here.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): The juvenile spectacle, Enchantment, with 300 children in the cast, for the benefit of the Woman's Charity Club of this city, 19. Gorton's Minstrels 24.——LAKE VIEW BEACH THEATRE (Lew Silvers, mgr.): The Summer Stock co. in The Runaway Wife 19, 21-24.

RHINELANDER.—GRAND OPERA HOUSE Will T. Seeger, mgr.): William Owen in The Lady of Lyons 21; good business; co. excellent. Progressive Entertainers 20. Gorton's Minstrels 27.——ITEM: The Little Lycoon is to be put on here 30 by local talent, under the direction of Professor Palmer.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): William Owen 19; good house at advanced prices; curtain calls after each act. House dark until September.

NEENAH.—THEATRE (William C. Wing, mgr.): William Owen in The Lady of Lyons 22. Lulu La Follette-Walton Pyre Stock co. Aug. 1.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): The Great Silver Show 18-21. Richards and Pringle's Georgia Minstrels 22.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): The Time of the Messiah 13. Richard and Pringle's Minstrels 16; good show; attendance large. Beggar Prince Opera co. 25-Aug. 4. Gordon's Minstrels 5, 6.——AUDITORIUM (Morris and Tfell, mgrs.): Stock co. 11-16 in Turned Up, Sweet Lavender, Caste, The Ironmaster, and When the Bell Tolls; fair audiences.——RIVER PARK (H. P. Hammerton, mgr.): Lennon Stock co. 11-16 in Jamaica Ginger and Comrades.

BRANTFORD, ONT.—AGRICULTURAL PARK THEATRE (F. C. Johnson, mgr.): Allan Villair co. in Heart of Texas and The Counterfeiter July 11-16 to good houses; performances appreciated. Same co. in The Fatal Wedding 18-20.——GRAND VALLEY PARK (F. P. Starten, mgr.): A Sister's Sacrifice 11-16; audiences and performances very good.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Robert Mantell and Marie Booth Russell delighted good audiences 11-16 in The Light of Other Days, Monbars, The Dagger and the Cross. Opened second week in Face in the Moonlight.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.: J. E. Turton, mgr.): Paul Cazeneuve and his French co. are now in the third week of their very successful engagement, playing to good and well pleased audiences. Same co. 25-30.

IN OTHER CITIES.

(Received too late for classification.)

LOUISVILLE.

Manager James B. Camp is making a distinct success of the band concerts at the Jockey Club Park. Appearing there week of 17 was the famous Kilties' Band. The weather has been propitious and the attendance very large. Haskell's Indian Band will play a brief engagement under the management of Manager Camp at the same resort in the near future, and will be followed by the famous Creatore and his Italian organization. The other open air resorts are also doing excellent business. Happy Bill Kennedy being an especially attractive feature with his vocal solos at Hammer's Park on the Boulevard.

Karl Schmidt, composer of the Oratorio Judith, and long associated with musical matters here, particularly as leader of an orchestra at the Auditorium, will spend a brief period in New York, the result of which it is believed will be a hearing of the Oratorio in the metropolis during the coming Winter.

Harry Kahn, the cornettist, with Weber's Band, was most favorably received by the patrons of the Jockey Club during the engagement here.

Katherine Shay, who had a distinct success in a monologue turn on the Pacific Coast circuit during the season just past, after spending a pleasant vacation with her home people here, has gone East, intending to play the Eastern circuit during the coming season.

Announcement is made that the season 1904-5 at the Avenue will open Aug. 7 with the thrilling melodrama, The Heart of Chicago. It is needless to say that this popular house will be under the managerial direction of Col. C. D. Shaw, as heretofore, who will also manage the New Masonic.

News comes from New York that Elmore Miles, several seasons past treasurer at Macauley's, will go on the road ahead of one of the first-class attractions next season. Mr. Miles is an especially well-equipped man for success in this line of work and has the best wishes of the entire Macauley clientelle.

Work is rapidly progressing on the new Hopkins' house here, formerly Music Hall, which, through skillful architects and judicious expenditure of a large amount of money, has been transformed into most attractive playhouse, admirably adapted to the high-class style of vaudeville entertainment that Colonel Hopkins will offer his patrons.

Max Bloom, the successful young Louisville comedian, who was with Max and Eddie Plohn in The Telephone Girl last season, will, it is said, originate a comedy part in a new attraction that Murray and Mack will put on the road in 1904-5. He will leave shortly for New York for rehearsals.

Manager John T. Macauley is now in Gotham in search of pleasure and incidentally completing booking for the coming season at his popular house. Announcement is already made that the opening attraction will be Al. G. Field's Minstrels, which organization has opened the season at Macauley's for many years past. Extensive preparations are being made under the direction of Business-Manager John L. Crovo. It is stated the entrance will be altered, steps removed, refurnishing and redecorating done, and a new fire wall built. CHARLES D. CLARKE.

CLEVELAND.

The event of the week was the reopening of Haltnorth's Garden Theatre and the appearance of R. C. Herz leading his own stock co., and he certainly made good, as did the other members of his co. A Stranger in a Strange Land was the comedy selected for the opening, and the enthusiastic manner in which Herz was received must have been alike gratifying to him and Manager Harry Kline. The co. includes Lester Lonergan, Alice Treat Hunt, Amy Lee, Joseph Daily, James Durkin, Ernest Joy, Grace Gibbons, Helen Ray, Bert Merket, Arnold Davidson, and J. J. Harvey. The Strange Adventures of Miss Brown 25-30.

Jane was the offering of the Baldwin-Melville Stock co. at the Prospect Theatre 18-23 and was well played, proving a popular attraction. Ten Nights in a Bar Room 25-30.

Amelia Mora, the opera written by Max Faetkenhauer and Gus Heege, the book of which has been revised by Will Cressy, was put on at the Euclid Avenue Garden Theatre 18-23 and was well received. The fine singing of Eleanor Kent was heard to advantage. The character work of Josie Intropidi and the dialect part of Bert Baker were features of the performance. Chimes of Normandy 25-30.

Vaughan Glaser and his stock co. gave a good presentation of At the White Horse Tavern at the Colonial Theatre 18-23. In Mizzouri 25-30.

There has been something doing in theatrical circles in this city the past week. R. F. Keith figuring in certain transactions, and the latest developments are such that there seems no doubt he will build a new theatre here. Will M. Gerson, the young treasurer, who was so popular at Haltnorth's last season, is back in that capacity for the Herz engagement.

WILLIAM CRASTON.

ARENA.

PARSONS, KAN.—Ringling Brothers' Circus 27. Barnum and Bailey Circus soon; town billed, but no date given out yet.

HURON, S. D.—Ringling Brothers' Circus 15 drew $20,000 audience in afternoon; fair attendance in evening excellent performances. Ten Nights in a Bar Room 25 (under canvas).——ITEM: H. S. Rowe and Ed C. Baldwin, of Norris and Rowe's Shows, were in the city 15 arranging for the appearance of their circus in August. They were entertained by the Ringling Brothers.

FARGO, N. D.—Mundy's Carnival co. opened 11-16 under auspices of the Commercial Club; big business; carnival the best ever here; good, clean, shows. Gentry Brothers' Dog and Pony Show 18; fine performances; business good.

PUEBLO, COL.—Ringling Brothers' Great Circus is booked here for Aug. 1.

CHARLEROI, PA.—Sells and Downs' Combined Shows 27.

ASHLAND, WIS.—W. L. Main's Circus 25. Gentry's Dog and Pony Show 30.

NORFOLK, NEB.—Gallmar Brothers' Circus 18; two well attended performances.

PEORIA, ILL.—Barnum and Bailey Circus 18; fine performance; good crowds afternoon and evening.

HAGERSTOWN, MD.—Gentry's Dog and Pony Show 21; good business and show. John Robinson's Circus Aug. 2.

BOISE, IDA.—The Floto Circus 16 showed here to full capacity.

SAULT STE. MARIE, MICH.—Walter L. Main's Circus 18 to excellent business.

OSWEGO, N. Y.—Forepaugh and Sells Brothers' Circus Aug. 24.

NEW LEXINGTON, O.—The John Robinson Circus 18 pleased 15,000 people; best circus seen here in years.

BILLINGS, MONT.—Norris and Rowe's Circus 17 to good business.

WINNIPEG, MAN.—Ringling Brothers' Circus 9 to 30,000 people; performance good.

HAVERHILL, MASS.—Pawnee Bill's Wild West 15 to good business; good performance.

BRANTFORD, CANADA.—Forepaugh and Sells' Circus July 12; fair crowds; performances good.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A ROYAL SLAVE (Northern; Gordon and Bennett, mgrs.): Racine, Wis., July 30, Manitowoc 31, Reed City, Mich., Aug. 1, Manistee 2, Frankfort 3, East Jordan 4, Boyne City 5, Charlevoix 6.
A ROYAL SLAVE (Southern; Gordon and Bennett, mgrs.): Coldwater, Mich., Aug. 1.
A TEXAS STEER (M. Rice, mgr.): Manistee, Mich., Aug. 1, Big Rapids 2, Traverse City 3, Petoskey 4, Sault Ste. Marie 5, Marquette 6.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Los Angeles, Cal., July 24-27.
BOOM'S FARCE COMEDY (Ed Tanner, mgr.): Athol, Mass., July 25-30.
" BUSTER BROWN " (Broadhurst and Currie, mgrs.): Chicago, Ill., July 24—indefinite.
FOR HER SAKE: Marseilles, Ia., July 28, Princeton 29, Kewann 30, Fort Machison 31, Fairfield Aug. 1.
FRAWLEY, DANIEL: Theatre Royal, Calcutta, Aug. 1-Sept. 20.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Chicago, Ill., July 11—indefinite.
NEILL, JAMES (C. A. Parker, mgr.): San Francisco, Cal., July 4—indefinite.
OLD ARKANSAS (Fred Raymond): Sycamore, Ill., Aug. 31.
QUINCY ADAMS SAWYER (C. H. Smith, mgr.): St. Louis, Mo., July 4—indefinite.
THE HOLY CITY (Eastern; Gordon and Bennett, mgrs.): Kenosha, Wis., July 31, Burlington Aug. 1, Beloit 2, Woodstock, Ill., 3, Marengo 4, Belvidere 5, Rockford 6.
THE HOLY CITY (Western; Gordon and Bennett, mgrs.): Springfield, Ill., Aug. 4, Lincoln 5.
THE MISSOURI GIRL (Eastern; Fred Raymond, mgr.): Belvidere, Ill., Aug. 20.
THE MISSOURI GIRL (Western; Fred Raymond, mgr.): Harvard, Ill., Aug. 26.
" THOROUGHBRED TRAMP " (Elmer Walters): San Francisco, Cal., July 17-Aug. 6.
VIVIAN'S PAPAS (Rich and Harris, mgrs.): Chicago, Ill., July 4—indefinite.

STOCK COMPANIES.

ACADEMY: Washington, D. C.—indefinite.
ALBEE: Providence, R. I., April 18—indefinite.
ALBEE: Pawtucket, R. I.—indefinite.
ALBINA: Paterson, N. J., July 4—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BAKER THEATRE (George L. Baker, mgr.): Portland, Ore.—indefinite.
AUBREY (Wm. Davidge, mgr.): Montreal, Can., May 16—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.
BALDWIN-MELVILLE: Cleveland, O.—indefinite.
BELLOWS, WALTER: Denver, Col.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BLAIR, EUGENIE: Detroit, Mich., May 9—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BROADWAY: Denver, Col., June 13-Aug. 27.
BUFFINTON: New Bedford, Mass., July 4—indefinite.
CASINO: Holyoke, Mass., June 13—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thrall, mgrs.): San Francisco, Cal.—indefinite.
COOK OPERA HOUSE: Rochester, N. Y., April 18—indefinite.
CUTTER AND WILLIAMS: Piqua, O.—indefinite.
DARCY AND SPECKS: Philadelphia, Pa.—indefinite.
DOMINION (E. Mortimer Shuter, mgr.): Sherbrook, Can.—indefinite.
DOUGLAS, BYRON: Portland, Me., July 4—indefinite.
ELECTRIC PARK: Leavenworth, Kan., June 6—indefinite.
ELLEFORD: Portland, Ore., June 6—indefinite.
ELLICOTT-COURTENAY: Duluth, Minn., July 4-30.
EMPIRE THEATRE: Columbus, O.—indefinite.
FAWCETT, GEORGE: Minneapolis, Minn.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FERRIS: Omaha, Neb.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
FULTON: Lincoln, Neb., June 20—indefinite.
GERMAN THEATRE: Portland, Me., June 20—indefinite.
GLASER, VAUGHN: Cleveland, O., March 14—indefinite.
GRAND THEATRE: Kansas City, Kan.—indefinite.
HASWELL, PERCY: St. Paul, Minn., June 12-Sept. 3.
HEISMAN: Montgomery, Ala., July 11—indefinite.
HUNTER AND BRADFORD'S: Worcester, Mass.—indefinite.
HUNTLEY (J. M. Huntley, mgr.): Atlantic City, N. J.—indefinite.
HYDE PARK THEATRE: Austin, Tex., May 23—indefinite.
HYPERION THEATRE: New Haven, Conn., May 23—indefinite.
IMPERIAL (Col. George Hamilton, mgr.): St. Louis, Mo., July 11—indefinite.
JEWELL-ARCHER: Lynn, Mass., July 4—indefinite.
KEITH'S: Philadelphia, Pa.—indefinite.
KENNEDY (J. R. Shannon, mgr.): Winona, Minn., July 25-30, Davenport, Ia., Aug. 1-14.
LAGOON: Cincinnati, O., June 12—indefinite.
LAKE-VIEW: Sheboygan, Wis., May 31—indefinite.
LAKEWOOD (Lewis McCord, mgr.): Skowhegan, Me., May 23-Sept. 3.
MAJESTIC: Erie, Pa., June 6—indefinite.
McGUINNESS-WOODRUFF: Huntsville, Ala., May 16-Sept. 1.
MILWAUKEE GERMAN THEATRE: Milwaukee, Wis., June 15—indefinite.
MOROSCO, OLIVER: San Francisco, Cal., May 22—indefinite.
NATIONAL: Winnipeg, Can.—indefinite.
NATIONAL THEATRE: Rochester, N. Y.—indefinite.
NEIL-MOROSCO: Denver, Col., July 4-Sept. 3.
NEW GRAND: Springfield, Mass., June 6—indefinite.
PAXTANG: Harrisburg, Pa.—indefinite.
PHOENIX PARK: Jacksonville, Fla., July 4—indefinite.
PLAYERS: Chicago, Ill.—indefinite.
POLI: Bridgeport, Conn., July 4—indefinite.
PROCTOR'S: Albany, N. Y., May 9—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., May 23—indefinite.
SPENCER (Jas. Spencer, mgr.): Wildwood, N. J., June 25-Sept. 10.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
TUOHY COMEDY: Aurora, Ill., May 29—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VALLAMONT: Williamsport, Pa., June 6—indefinite.
WALSH: Woodstock, Ont., July 4—indefinite.
WEBER: Schenectady, N. Y., July 4—indefinite.
WIEDERMAN BIG STOCK (Willis Bass, mgr.): Seattle, Wash., July 18-Oct. 8.
WILLIS: Winnipeg, Can., May 30—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., July 11—indefinite.

REPERTOIRE COMPANIES

AMERICAN (Oliver Martell, mgr.): Sioux City, Ia., June 5—indefinite.
BATTLE PARK CASINO (T. M. Brown, mgr.): Baton Rouge, La., July 25—indefinite.
BUCHANAN, LORRAINE: Iola, Kan., July 4—indefinite.
BURR STOCK (Murray and Mackey, mgrs.): Mansfield, O., July 18—indefinite.
CAMPBELL STOCK: Corning, N. Y., July 25-30.
CHASE-LISTER: Iowa City, Ia., June 13—indefinite.
CHICAGO STOCK: Niagara Falls, N. Y., July 4-Aug. 27.
CLAYTON, UNA, STOCK: Montreal, Can., July 11-30.
CURRIER, MRS. WILLIAM (Wm. Currier, mgr.): Hamilton, Can., July 12—indefinite.
DALE, MARIE (W. E. Martin, mgr.): Pine Bluff, Ark., July 25-Aug. 6.
DE LACOUR AND FIELDS' DRAMATIC: Parker City, Ind., July 25-30.
DILGER-CORNELL: Sayre, Pa., July 25-30, Olean, N. Y., Aug. 1-6.
FISKE-STOCK (Fiske and Stock, mgrs.): St. Johns, Newfoundland, July 25-Aug. 17.
FRANKLIN STOCK (B. F. Simpson, mgr.): Nevada, Mo., July 4-Aug. 1.
FRENCH, IRVING (Don A. McMillan, mgr.): Waverly, Ia., July 25-27, Oelwein 28-30, Guttenburg 31, Dubuque Aug. 1-3.
GARSIDE, CONDIT AND MACK: St. John, Neb., July 25-Aug. 6.
HALL, DON C.: Portland, Ore., July 18-30.
HAMMOND, PAULINE: Barre, Vt., June 27-July 30.
HICKMAN DRAMATIC: Ottumwa, Ia., July 18-Aug. 13
HOEFFLER SHOW (Jack Hoeffler, mgr.): Appleton, Wis., June 6—indefinite.
KARROLL, DOT (V. C. Welsh, mgr.): Providence, R. I., July 4—indefinite.
KENNEDY PLAYERS (J. P. Shannon, mgr.): Winona, Minn., July 25-30.
MARKS, TOM, STOCK: Sault Ste. Marie, Mich., July 25-Aug. 6.
MASON, LILLIAN: Durango, Col., July 25-30.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va.—indefinite.
NATIONAL STOCK (Chas. R. Schad, mgr.): Keene Valley, N. Y., July 25-30, Elizabethtown Aug. 1-6.
NORTH BROTHERS' COMEDIANS: Denison, Tex., July 18-Aug. 1.
ORIENTAL: Jamestown, N. Y., July 23-26, Hunter 27-29, Tannersville 30-Aug. 2.
PALMER'S STOCK: Petersburg, Va., June 27-July 30.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Shreveport, La., July 11-30.
PETERS' STOCK: Charlotte, N. C., July 4—indefinite.
PRICE, BONNAIR (Wm. N. Smith, mgr.): Jackson, Mich., July 25-30.
PYRE, WALTON, STOCK: Escanaba, Miss., July 25-27, Green Bay 29, 30, Neenah, Wis., Aug. 1, Appleton 2, 3, Oshkosh 4-6.
REDMOND, ED: Seattle, Wash.—indefinite.
ROBER, KATHERINE, STOCK: Eastport, Me., July 25-30.
RODNEY: Cadillac, Mich., July 25-30.
SANFORD'S, WALTER, PLAYERS: Sydney, Australia, June 27-Dec. 10.
SHIRLEY, JESSIE: Spokane, Wash., July 11—indefinite.
SPENCER STOCK (James Spencer, mgr.): Wildwood, N. J., July 11-Sept. 10.
SITES, WILL C., STOCK (Gilbert and Sites, mgrs.): Center Square, Pa., July 11-Sept. 10.
SPOONER DRAMATIC: Phoenix, Ariz., July 4—indefinite.
STIRLING STOCK: Duncan, Ind. Ter., July 25-27, Minco 28-30.
TAYLOR STOCK (Albert Taylor, mgr.): Dallas, Tex., July 4-30.
VAN DYKE AND EATON (F. Mack, mgr.): Springfield, Ill., July 17-31.
VERNON STOCK (Benj. B. Vernon, mgr.): Bradley Beach, N. J.—indefinite.
WIEDEMANN'S STOCK: Seattle, Wash., June 26-Oct. 8.
WILSON, FREDERICK H. (Oliver M. Cotten, mgr.): Albion, Mich., July 25-Aug. 6, Elkhart, Ind., 8-13.
WILTON'S COMEDY: Brookfield, Mass., July 25-Webster Aug. 1-6.

OPERA AND EXTRAVAGANZA.

A GIRL FROM DIXIE: St. Louis, Mo.—indefinite.
A LITTLE OF EVERYTHING: New York city, June 6—indefinite.
ABORN OPERA: Washington, D. C., May 9—indefinite.
BELLE OF NEW YORK: Philadelphia, Pa., July 11-Aug. 13.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Asbury Park, N. J., July 11-Aug. 1.
CELERON OPERA (Frank T. Kintzing, mgr.): Jamestown, N. Y., July 15—indefinite.
CHESTER PARK OPERA: Cincinnati, O., June 20—indefinite.
DUNN, WELLS, HARLAN: New Orleans, La.—indefinite.
" FORBIDDEN LAND ": Chicago, Ill., July 17—indefinite.
GARDEN THEATRE: Minneapolis, Minn., June 20-Aug. 27.
" GIRL FROM DIXIE ": St. Louis, Mo., July 18—indefinite.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 6—indefinite.
NEW YORK COMIC OPERA: Montreal, Can., July 4—indefinite.
ORPHEUM OPERA (Percy G. Williams, mgr.): Brooklyn, N. Y.—indefinite.
PARIS BY NIGHT: New York city July 2—indefinite.
PHELAN, E. V., OPERA: Portland, Me., June 18—indefinite.
PIFF, PAFF, POUF: New York city April 2—indefinite.
THE ISLE OF SPICE: Boston, Mass., May 9—indefinite.
THE MAID AND THE MUMMY: New York city July 25—indefinite.
THE PRINCE OF PILSEN: London, Eng., May 14—indefinite.
THE ROYAL CHEF: Chicago, Ill.—indefinite.
THE SHOW GIRL: Cleveland, O., June 6—indefinite.
THORNE-BAKER OPERA: Mobile, Ala., May 30—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WALKER-TROY (James L. Glass, mgr.): Marion, O., July 18—indefinite.
WILLS, JOHN B., MUSICAL COMEDY: Lancaster, Pa., July 25-Aug. 1.
WHALOM OPERA (C. Load, mgr.): Fitchburg, Mass., June 20-Sept. 3.
WILBUR OPERA (W. H. Fullwood, mgr.): Point of Pines, Revere, Mass., July 19—indefinite.
WOODLAND: Boston, Mass., April 25—indefinite.

MINSTRELS.

BOOM'S (Fields and Hanson, mgrs.): South Hanson, Mass., July 25-30, Middletown, Conn., Aug. 1-6.
FIELDS AND HANSON'S: South Hanson, Mass., July 25-30.
EVERSANDS, BILLY (C. Jay Smith, mgr.): Benton Harbor, Mich., July 25-30, Chicago, Ill., 31.
MARION AND PEARL'S: Elmira, N. Y., July 2—
SARATOGA (Frank T. Kintzing, mgr.): Saratoga, N. Y., July 4—indefinite.
VOGEL'S (Jno. W. Vogel, mgr.): St. Louis, Mo., May 22—indefinite.
WILTON'S IDEAL: Webster, Mass., July 25-Southbridge Aug. 1-6.

VARIETY.

BOOM'S PANTOMIME (H. Calton, mgr.): Wildwood Park, Putnam, Conn., July 25-30.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Natchez, Miss., July 25-30.
TRIMBLE'S FROLIQUES: Columbus, O., July 26.
WILTON'S ELITE VAUDEVILLES: Southbridge, Mass., July 25-30.

CIRCUSES.

BARNUM AND BAILEY: Dixon, Ill., Aug. 1.
BUFFALO BILL'S WILD WEST: Horwick, Scotland, July 26, Galashields 27, Motherwell 28, Coatbridge 29, Dumbarton 30, Glasgow Aug. 1-6.
FOREPAUGH AND SELL'S: Bath, Me., July 27, Burlington, Vt., Aug. 3.
MACKEY'S: St. Louis, Mo.—indefinite.
MELBOURNE'S: Cormorant, Minn., July 26, Shoreham 27, Altura 28, Perham 29, New York Mills 30.
RINGLING BROS.: Iola, Kan., July 26, Parsons 27, Joplin, Mo., 28, Independence, Kan., 29, Wichita 30.

MISCELLANEOUS.

ADAMS', JAS. R., Fire Show: Coney Island, N. Y., May 14—indefinite.
BOOMS' COLORED (John Larkins, mgr.): Meriden, Conn., July 25-30, South Hanson, Mass., Aug. 1-6.
BOSTOCK'S TRAINED ANIMAL ARENA: Dreamland, Coney Island, N. Y., July 11—indefinite.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Atlantic City, N. J., June 1-July 31.
BROOKE'S CHICAGO MARINE BAND (Bert A. Hall, mgr.): Chicago, Ill., July 4—indefinite.
BUTLER, HELEN MAY, AND LADIES' MILITARY BAND (J. Leslie Spater, mgr.): Logansport, Ind., July 26, 27, Lafayette 28-30, Terre Haute 31-Aug. 6.
CANADIAN COLORED CONCERT: Hamilton, Can., July 1—indefinite.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Madison, Wis., July 25-30.
DUSS' ORCHESTRA: New York city May 22—indefinite.
KILTIES' BAND (T. P. J. Power, mgr.): Evansville, Ind., July 26, Terre Haute 27, 28, Springfield, Ill., 29-31.
MULDOON'S PIC NIC (Boom's; Wm. Mason, mgr.): Middletown, Conn., July 25-30, Meriden Aug. 1-6.
NAVAL RESERVE BAND (V. Rosati, mgr.): Cape May, N. J., July 2-Sept. 2.
PAIN'S BURNING OF ROME: Pittsburgh, Pa., July 25-Aug. 6.
PATTERSON AND BRAINERD'S CARNIVAL (A. H. Barclay, mgr.): North Platte, Neb., Aug. 1-6.
PHASEY BAND: Claremont Park, Bronx, N. Y., July 3-Sept. 10.
PRYOR'S, ARTHUR, BAND: Asbury Park, N. J., June 13-Sept. 23.
RICE'S DOG, PONY AND MONKEY: Manhattan Beach, Cleveland, O., July 11—indefinite.
SHANNON'S BAND: Manhattan Beach, N. Y., July 18—indefinite.
UNITED STATES MARINE BAND: Chevy Chase, Md., July 4—indefinite.

(Received too late for classification.)

GORTON'S MINSTRELS (C. C. Pearl, mgr.): Ashland, Wis., July 27, West Superior 28, Hibbing, Minn., 29, Duluth 30, Brainerd Aug. 1.
MRS. LESLIE CARTER: Seattle, Wash., July 26-30.
IN OLD KENTUCKY: St. Paul, Minn., Aug. 21-27.
CHAUNCEY OLCOTT: St. Paul, Minn., Aug. 28.
PECK'S BAD BOY: Bangor, Me., July 26.
JERE McAULIFFE: Bangor, Ill., Aug. 1-6.
A TEXAS STEER: Traverse City, Ill., Aug. 3.
BARLOW MINSTRELS: Youngstown, O., July 25-30.
GORTON'S MINSTRELS: Rhinelander, Wis., July 27, Winnipeg, Manitoba, Aug. 5, 6.
BEGGAR PRINCE OPERA CO.: Winnipeg, Manitoba, July 25-Aug. 4.
ON THE BRIDGE AT MIDNIGHT (Eastern; Frank Gazzolo, mgr.): Chicago, Ill., July 31-Aug. 20.
ON THE BRIDGE AT MIDNIGHT (Western; Frank Gazzolo, mgr.): West Superior, Wis., Aug. 4-6.
JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, mgr.): Benton Harbor, Mich., Aug. 1.
UNCLE TOM'S CABIN CO. (Frank Walters, mgr.): Seabright, N. J., July 27, Navesink 28, Matawan 29, Woodbridge 30.
POOR MR. RICH CO. (W. Walter Shuttleworth, mgr.): Lansing, Mich.—indefinite.
A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Chicago, Ill., Aug. 7-20.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Shreveport, La., July 25-30.

OPEN TIME.

ARIZONA—Phoenix—Dorris Opera House, in Oct., Nov., Dec.
ARKANSAS.—Little Rock—Capital Theatre, Sept. 12-17, 19-24, 26-Oct. 1.
ILLINOIS.—Marshall—Pythian Theatre, Oct., Nov., Dec., Jan.
INDIANA.—Columbus—Crump's Theatre, Sept. 1-19, 21-29, Oct. 1-25, 27-31, Nov. 1, 3-10, 12-17, 19, 22-30, Dec. 1-12, 14-21, 23-31.
Richmond—New Phillips' Theatre, in Sept., Oct., Nov., Dec.
KANSAS.—Chanute—Williams' Opera House, in Sept., Oct., Nov., Dec.
MISSISSIPPI.—McComb—New Opera House, in Sept., Oct., Nov., Dec.
NEBRASKA.—Beatrice—Paddock Opera House, in Sept., Nov.
Fairbury—Opera House, in Sept., Oct., Nov., Dec.
OHIO.—Kenton—Dickson's Grand, Sept. 1, 2, 5-7, 12-14, 19-23, 26-30, Oct. 3-7, 10-14, 17-19, 24-28 Nov. 2-4, 7, 8, 14-16.

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LETTER LIST.

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WOMEN.

Ainslee, Adra, Anita Abbott, Evelyn Allen, Mable Addington, Lucille Addis, Louise Aldrich, Charlotte Allen, Fannie Abbott, Estelle C. Ainsworth.

Barry, Jane, Mable J. Bardine, Katherine Barry, Gabrielle Barbier, Mabel Brown, Nettie Borune, Jane Bender, Florence P. Brewster, Aileen Bertelle, Eugene Bouman, Laura Biggar, Maud L. Berri, Edith Barker, Frances H. Burnett, Kate Blanke, Gertrude Barrett, Mrs. F. J. Boyle, Henriette Browne.

Crane, Georgia, Laura Clemens, Mary Condon, Lottie Church, Ida Conquest, Della Cole, Amelia M. Calkins, Nora Cecil, Katherine Countess, Marion Childers, Maggie Cline, Hazel Courtland, Elinor Carroll, Lillian Mae Crawford, Rose Coghlan, Dollie Castle, Hattie Chew, Toby Claude, Florence Cathcart.

Davis, Jessie B., Florence W. Donaldson, Esta Dean, Renie Davies, Katherine De Barry, Leslie Deane, Madge Drew, Hazel Dunham, Nora Dumblaine, Mamie Dupont, Marie Dantes, Dorothy Darr, Miss V. Dolaro.

Edwards, Minnie, Cecil Englehart, Petty Elliott, Maybelle Estelle.

Fuller, Minnie, Mrs. Jno. J. Farrell, Eunice Fitch.

Gilman, Mabelle, Mildred Gilbert, Grace Grete.

Hathaway, Alma, Jennie Harding, Florence Hartley, Grace Holmes, Olive Harrington, Mariane Honeyman, Alberta Hadley, Lottie Hanna, Ruth Holt, Mrs. W. A., Hanna, Beryl Hope, Maysie Harrison, Zelma Herman, Marion Hugart, Louise Henry, Catherine Harris, Marie Heger, Lillie Havre, Isabel Hall, Mrs. Wm. A. Horan.

Irving, Henrietta, Alice Irving, Mrs. Montgomery Irving.

Jackson, Susette, Virginia Johnson, Florence L. Johnson, Mrs. Robt. Jerusalem.

Kennedy, Helen, Rose Kennedy, Miss M. Kent, Grace Kimball, Virginia H. Kendall.

Lonnan, Alice, Adelaide Leeds, Miss G. Lindquiest, Miss F. E. Lincoln, Irma La Pier, Dolores Lettany, Louise Lewis, Faye La Mahr, Leslie Lyman, Henrietta Lee, Dorothy Lewis, Lillian Lancaster.

Montclaire, Jenette, Vivian Marstow, Belle Miller, Leona H. Myers, Maud Midgley, Mrs. Carlton Macy, Ida Mulle, Madleyn Marshall, Adelaide C. Morgan, Marion Mathey, Eva Mudge, Amelia Mengle, Kathalyn Miley, Olive Madison, Mlle. Mantelli, Queenie May, Jessie Millward, Volga May, Leo Mordant, Anna B. Moore, Connie Mack, Angela McCaul, Edna Macbeth, Miss L. McGilroy, Beatrice McKenzie, Agnes Mackenzie, Mabel McKinley, Grace McLeod.

Nelson, Helen, Mirian Nesbitt.

Patton, Kate H., Ethel Powers, Ada May Parkes, Madeline Payne, Mathilda Previll, Vida I. Perrin, Mrs. Herbt. Power, Marie Pierson.

Reynolds, Lucile, Adelaide C. Russell, Florence B. Ravel, Mrs. M. E. Readon, Ray Rockman, Loudie Rath, Gay Rhea, Leslie Reese, Gertrude Robinson, Dorothy Rossmore, Lillian Robson, Hattie Richardson, Florence Randall, Stella Rogers, Miss A. V. Risher, Violet Rand, Blanche Ring, Lottie Reich.

St. James, Laura D., Eileen Spellman, Ida Sturgis, Mrs. Frank Soule, Lottie W. Salter, Evelyn Selbie, Margie Stewart, Pearl S. Sargent, May Sylvia, Ethel Southgate, Annie Sutherland, Dorothy Sherrod, Mrs. Robt. Sanford.

Travers, Mignon, Ocia Thompson, Edyth M. Tenney, Emma Thompson.

Valentine, Gwendolyn.

Whitmore, Vida, Lenore White, Claire Wade, Irene Wheeler, Mrs. Jas. E. Wilson, Elizabeth Ward, Affie Wilson, Theresa A. Warren, May Watkins, Betty Woolford, Maud Welsh, Ella West, Alice Wilson.

MEN.

Algier, Robt., Emil Ackerman, Emile Ankermiller, J. K. Adams, Walter Ayers, Otto F. Andrie, Frank Adams.

Bogel, Claus, Arthur Byron, Claude Brooke, Fred E. Beane, Lew Benadek, Rodger Barker, Leon E. Brown, Edward Blondell, Edmund Breese, Millar Bacon, Geo. Brown, Willard Blackmore, Earl Burgess, Wm. Burt, Max Bloom, Geo. F. Beard, Arthur Berthelet, Jno. Brown, S. C. Behenna, Harry Bonn, Floyd Briggs, W. W. Blair, Byren J. Blethen, Sam'l Blair, Lawrence Barbour, Maurice Boom, Edw. A. Bradin, Clarence Bennett, Wm. Bonelli, Jimmy Burrell, Geo. S. Best.

Cooper, Leo, Jas. Cooley, Chas. E. Casey, Harry Cowley, G. D. Cunningham, E. P. Choate, J. W. Chattaway, Gardner Crane, Wm. J. Cooke, J. O. Canton, Geo. H. Carr, Walter Cravell, Mr. Coecia, Jas. F. Casey, Bennett D. Charron, Geo. Conway, Walter Cooke, Gerald Coventry, E. D. Castleton, Frank W. Cooke, Wm. G. Colvin, Ion Carroll, Harry Campe, A. W. Cross, Rich'd Clarke.

Du Coin, Frank, Frank A. Darling, Harry S. Dunkinson, Harold P. Davis, J. C. Duff, Chas. F. Dittmar, St. Geo. Dagelen, W. W. Decker, Ralph Delmore, Hal de Forrest, E. G. Davidson, Harry De Long, Dan'l Dore, Jos. Dailey, Chas. Davis, Thos. De Vassey, Allen Doone, Frank Dekurn, Francis Dawson, Geo. De Long, Hal Davis.

Elliott, W. H., Fred J. Ertz, Walter Edwards, Ed Elkins, David Elmar, Carl Eckstrom, R. J. Erwood, Mark S. Ellsworth.

Frank, Alec F., Robt. Firnby, Herbt. L. Flint, S. A. Fiske, Tom Fortune, Edward Fitzgerald, Bert Flatt, Royal Fish, Geo. F. Foster, Walter Fessler, Thos. B. Frankland, Edward Felix, Joe Foley, Arthur Forrest, Carl Fleming, Walter Fane, A. W. Freemont, Ted Faust.

Griffith, Lawrence, Jos. P. Galton, Arthur E. Greenaway, Frank Gillmore, Julius George, Fred Guest, Thos. Gipple, Jerry Grady, Willis Goodhue, Chas. Gano, Wm. A. Green, Joe Gates, Chas. Grapewin, Walter D. Greene, Jno. Griffith.

Haverly, Burt, Toney Hoeker, Fred'k Halley, J. H. Hastings, Jno. M. Hielsey, Bertram Harrison, Harry Humphrey, Harry P. Hall, Herbt. Hancock, Hugh Hickman, Geo. Haskyn, E. J. Hall, Col. Geo. Hamilton, C. Ugene J. Hall, Stanley Hawkins, J. C. Harvey, D. Hyman, Jno. M. Hickey, Al. Haynes, Al. T. Holstin, Jno. Hyams, Al. Harris, Ned Harcourt, Lovel P. Hicks, Chas. Hart, Herman Hirshberg, Robt. Hilliard, Maurice Hedges, Wm. H. Harder, Chas. Haystead, David Higgins.

Jansen, Ben, Orrin Johnson, Henry Jewett, Harry Jackson, Stanley Johns.

Kuntson, Geo., Clement Kirby, Lether W. Keith, Karl Krusoda.

Lewis, Fred'k, Harry Lacy, Dan Lyons, Wm. Lamp, Jas. Lewis, Jno. Chinee Leach, Jos. La Brandt, Bert Lytell, Hans S. Linne, Frank Lyman, E. Lawrence, Frank G. Losey, A. Francis Lenz, Thos. C. Leary.

Milloy, Rich'd, Armand Melnotte, R. C. Mudge, C. A. Moore, Gaeton Merola, Frank Mandeville, Dan C. Manning, Max Marks, Gus Miller, Joe N. Machan, Percival T. Moore, Louis Merkel, Howard Messimer, Chas. Miller, Chas. Manley, Chas. Mertens, Jno. B. Maher, Tom S. Martin, Mgr. Missing Friendship, Mgr. Keystone Dramatic Co., Murray and Lane, J. C. Mack, N. McArthur, Geo. D. Mackey, Wm. McCormack, Geo. MacFarlane, J. G. Macfarlane, Morris McHugh, Leon McReynolds, Edward McWade.

Nolan, Johnny, W. P. Newcomb, Gus Neville, Jno. K. Newman.

Osbourne, Jeff, Emmit F. O'Connor, Geo. Ober, Jas. C. O'Neill, Geo. O'Donnell.

Post, Guy B., F. A. Putz, Alf. Piks, Jack B. Prescott, W. H. Pringle, Wm. F. Payson, Chas. E. Pratt, W. B. Patton, W. Parke, T. A. Prentice, F. G. Parry, Bertrum H. Parry, Wm. Pascoe, Phil W. Peters, Max Plohn, W. J. Phinney.

Robertson, Donald, Harry Richards, F. A. Reinhard, Arthur Roach, Edward M. Royle, Fred'k J. Racine, Frank Raymond, W. V. Ranous, Geo. Renselaer, Ralph Riggs, J. A. Raynes, Jno. W. Ransone, W. H. Raymond, H. L. Riley, Wm. Rothacker, Geo. R. Raymond, Harry Rennels, Gus Richards, Eugene Redding, Chas. Raymond, Stanley Rignold, Frank Richardson.

Scholard, Fred, Signor Sautelle, Ed J. Shanahan, P. H. Sullivan, Jno. Steppling, Geo. Sidney, Geo. P. Smith, L. B. Sach, Walter H. Spencer, Geo. Sumners, Geo. H. Stevenson, Edmond St. Clair, Harold St. Clair, H. Reeves Smith, Chas. H. Smith, A. L. Shepard, Chas. Stine, Salman Slamn, Cliff Standish, Carl S. Seele, Nat Solomons, Chas. L. Shepard, H. Scott Seggins, Milton Smith, Walter Seymour, Gus Sun, Donald F. Stevens, Gus Smith, Paul Scott, Chas. Saunders, Jerry Sullivan, W. H. Schilling, Saylor and Miller, Schafer and Cross.

Truax, Harry A., Chas. F. Tingay, Jno. Terris, Neil Twomey, Mr. Thies, Chas. Thall, Frank Todd, E. A. Thayer, Hite C. Taylor, Roy Templeton, W. C. Tanner.

Vizard, Lou, Harry J. Vance.

Weldon, Donald, Emmit N. Whitney, H. L. Wilson, Frank Winninger, Roy E. Weed, Alf. J. Wilton, Douglas J. Wood, Jimmy Wall, Robt. Watt, Alb. O. Warburg, Walker Whiteside, Frank White, Walter Wilson, Doc Wadler, A. Warmouth, Mike Whallen, Alex W. Wilson.

Zore, F. J., Edwin Ziegler.

REGISTERED MATTER.

Clara Paulet, May Sturgis, Rich'd Clarke, Byron Douglas, W. Rhodes, Edw. N. Cilsbee, F. A. Demerest, Wm. Ruge, Will Conkling, D. H. Hunt, Frank E. Rowan, Lyman F. Tucker.

FAIRS AND CARNIVALS.

WINNIPEG, MAN.—Dominion of Canada Exhibition will be held here July 25-Aug. 4. Attractions: Prescott's Looping the Chasm, the Banvards, Ricebonos, Wilton Brothers, Adgie's lions, Four Madcaps, Klein, Ott Brothers and Nicholson, Battle of Inkerman, military sports, and musical rides, Ninety-first Highlanders Band.

CHARLEROI, PA.—Business Men's Carnival July 11-16. Successful week. The attractions, furnished by Seeman and Millican Mardi Gras and Carnival Co., were fair.

THE ELKS.

Al. Beasley joined the Charles City, Ia., Lodge, No. 418, B. P. O. E., July 5. Charles City has a fine lodge. The rooms are elegantly furnished throughout, and the hospitality extended to strangers by 418 is noted over the whole country. After the initiation, Mr. Beasley writes, members of the Irving French company attended the social session. Those present from the company were Don McMillan, Manager Harry Feldman, Jack Ball, O. Judd Williams, and Harry Pinnell.

A local lodge, No. 928, was organized at Troy, Ala., June 22 with sixty-three charter members. The following officers were elected: Charles Henderson, E. R.; W. B. Folmar, E. L. K.; John Gamble, L. K.; W. C. Black, E. K.; J. R. Minchener, S.; Key Murphree, I. G.; Abe Rosenbery, O. G. A movement is now on foot to build a handsome Elks' Home.

Have You Written A Play?

The coming season offers exceptional opportunities for the American playwright. There never was such a scarcity of good new plays and the problem of where to obtain suitable productions has become a serious one with managers of theatres. The recent revival of old plays is the best proof of the lack of new material.

The KNICKERBOCKER PLAY BUREAU Is Searching for New Plays.

It has established connections with leading producing managers and stars who will accept plays of the proper description. Plays submitted will be examined and criticised by competent experts, and if they possess the needed strength, continuity of interest and other qualifications they will be revised and made ready for stage use by experienced stage managers.

Send two dollars with manuscript to cover cost of expert examination You will receive a frank criticism of its merits or demerits and if your effort is up to the required standard it will have an excellent chance of production during the season of 1904-05.

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August 15, 16, 17, opening of season. Also for the opening of our
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New Britain, Conn.,
Sept. 5th, Certainty or Percentage. JENNINGS & GRAVES, Hartford, Conn., or STAIR & HAVLIN, 1441 Broadway.

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FAIR WARNING TO MANAGERS!

I am neither a ***DRUNKARD, LIAR nor THIEF,*** and I do business strictly on the square. I have been actively engaged in the ***THEATRICAL*** and ***BILL-POSTING*** business in ***RICHMOND*** for the past five years, and I am very well able to take care of my own interests as well as the Companies that play in the ***NEW PHILLIPS.***

The ***NEW PHILLIPS*** is the only ***Theatre*** in city that is first-class, and being newly and thoroughly remodeled, redecorated, with new double electric service, auxiliary gas, and increased seating capacity. The stage is sixty feet deep, not 27 feet. You don't have to leave half of scenery in baggage cars, and the chorus don't have to stand in wings, but all can get on stage. Guarantee to handle any large production.

The ***NEW PHILLIPS*** is the only theatre on ***Main Street,*** centrally and most popular located in heart of business district. All Inter-Urban and City Cars pass in front of doors. New electric signs in front of theatre. I am ***ASSOCIATED BILL-POSTER*** and own and control all bill-boards, and can post 4,000 sheets if necessary.

If you are coming to Richmond pay no attention to knockers but book with the ***NEW PHILLIPS*** as no expense will be spared fighting opposition.

O. G. MURRAY, Lessee and Manager,

NEW PHILLIPS THEATRE and GENNETT OPERA HOUSE.

GERALD GRIFFIN'S NORWAY TRIP.

Gerald Griffin, the comedian, who makes it a practice to take a trip abroad every Summer, and whose hobby it is to encourage other actors to do the same thing and thus clear the cobwebs from their brains and put themselves in good condition for the season, left New York in June for the Land of the Midnight Sun. He has written for THE MIRROR the following account of his trip, giving details of the tour, together with an itemized account of his expenses, similar to the one that he sent over last Summer, after his Italian tour:

ARENDALS DAMPSKIBSSELSKAB, NORWAY,
July 5, 1904.

To the Editor of The Dramatic Mirror:

It is a long journey to the Land of the Midnight Sun. I started June 11, on one of the Scandinavian-American liners, and was fifteen days crossing to Christiansand. However tempting long sea-voyages are to some people, I don't think I would recommend that route to any of my friends. There is nothing very interesting in the voyage from Christiansand to Bergen; the boats are of fair size and the food is eatable. We had about two hours in the open sea, going to Staranger, and I never saw such a rough sea in my life. The expression "tossed like a cork" just fits it. I arrived at Bergen (thirty-six hours' sail) and found a lively business town. The fish market is a great sight: the fish are dumped into wooden tanks about eight feet long and four feet wide, and a stream of water runs through them all day. When a customer wants a fish, she points to the one needed and the fisherman picks it out with a shovel. The price is asked, and then the fun begins. The fisherman names his price; the possible buyer offers one-fourth; he slaps the fish back into the tank; more haggling; he then picks up a small fish the size of a sardine and offers to sell the head of it for the price she offers; this is kept up from one to the other all day long.

I drove out to Fantof in a carriage, about five miles (fare $2), to see the old Stavekirke, the oldest church in Norway. It is an odd-looking building, put up like an Indian pagoda, but hardly worth the walk up hill to reach it. Then I drove back to town by another route (great), passed the cemetery; got out to view Ole Bull's grave, over which there is a small monument. There is a statue of him in the park, in his favorite attitude playing the violin. The artist did not know his business, or else Ole Bull's tailor was bad. The pants don't fit.

At night I went to the theatre, where a company of Danish actors were playing a farce and a revue. The curtain-raiser was a two-act comedy entitled "Folk Talk," played by three people—leading man and woman and comedy old woman. The leading man was very handsome and one of the most graceful men I ever saw. In the revue he played one of these white-flannel-suit-boys that sit at table R. Q. E., fanning himself with a straw hat and drinking beer (regular beer). He only had two speeches at rise of curtain—sang a ballad—and for an encore did a song and dance. That's all he did, except sing in the ensembles. I left Bergen at eleven P.M., en route to Trondhjem, and stopped at Aalesund the next day for three hours. This town was burned down last Winter; scarcely a house left. It now looks like one of our new mining camps; one-story frame buildings and only one street of any consequence. I walked the whole length of it in fifteen minutes. A funny thing happened to me there. I was on my way back to the ship, and had stopped at a small green about half a square in circumference, when one of the worst-looking disreputables I have seen in Norway came up and asked if I didn't want a guide. "What for?" says I. "To show the park," says he. One look at the park and I ran.

I arrived in Trondhjem at eight P.M., June 30, and started for North Cape at nine P.M. Just time to change from one steamer to another. The trip to the Cape is very nice; the boats are comfortable, food is good, but to my mind the trip is not worth the money it costs, $200. We got our first glimpse of the midnight sun on July 1. I recognized it as the same old sun, with this difference. I had never seen it at that hour before, nor do I remember seeing the moon and sun shining at the same time. Arrived at North Cape eight P.M., could not land at regular place, so went back to another fjord. It was three miles to Cape from this point, and took exactly two hours steady climbing to get to the pavilion on top, and it was not worth it. It is like the Irishman's child. He wouldn't take a million dollars for it, but he wouldn't give ten cents for a dozen more like it.

The one thing I like about this trip is the kindness and courtesy of the captain and his officers. In all my travels I have never seen their equal. They are in all the fun and stop the ship at all manner of places. There are seven Americans on board, so at Trondhjem the captain purchased a lot of fireworks, and when twelve o'clock struck the morning of the Fourth he fired the gun, ran up the Stars and Stripes, shook hands all around, led the cheering of the Germans and Norwegians, and for an hour fired off crackers and Roman candles. Fancy shooting fireworks in broad daylight!

I am on the return trip to Trondhjem now, and expect to reach there Thursday at seven A.M., which makes twenty-seven days I have been on the water since I left New York on June 11. I start for Christiani Thursday, at seven P.M., and for Berlin the following day.

This trip is too much of a hustle for your little bright-eyed comedian, so I guess I'll start back for New York and go to work for a rest.

My expenses so far on this trip have been as follows:

Steamship fare to Christiansand	$50.00
Steamer chair	1.00
Wine and cigars	3.50
Stamps	.50
Tips	5.10
Total from New York to Christiansand	$60.10

CHRISTIANSAND.

Hotel, one day (meals only)	$2.21
Carriage drive, four in party (each)	.27
Porters, carrying bag steamer to hotel	.27
Steamship fare to Bergen	5.94
Meals on boat (thirty-six hours)	3.24
Telegram and incidentals (Staranger)	1.00
Total	$12.93

BERGEN.

Steamship fare to North Cape and return	$84.33
Carriage ride	2.00
Hotel (two meals)	.75
Theatre	.27
Photos at North Cape	5.35
Incidentals for past two weeks	25.00
Total	$117.70
Total money expended	$190.73
Time spent in travel	27 days
Average expense per day, about	$6.75

It's a good thing to remember while touring in foreign countries that we look twice as funny to the natives as they do to us.

Two months in Norway will cure anyone of the fish habit.

The more I see of the bills of fare in this country the more I love the free cold lunch in a New York German beer saloon.

Cherry soup is considered the real thing on a Scandinavian ship, followed by boiled salt cod.

I find from experience it does no good to kick to the captain of a ship about food that smells. He has been brought up on it, and thinks it better than the Waldorf's best.

GERALD GRIFFIN.

GOSSIP OF THE TOWN.

Thomas Q. Seabrooke did not appear in Piff, Puff, Pouf! at the Casino last Friday night, as his resignation was accepted by Manager Whitney on the afternoon of that day, but Mr. Seabrooke was to play the week out. Mr. Whitney called the company together on the stage of the Casino on Friday afternoon, and mildly read the riot act, telling them that, in spite of all his efforts, he found it impossible to be satisfied with their recent endeavors to do as well as he felt satisfied they could do. Mr. Seabrooke took umbrage. Mr. Whitney said that his remarks were intended for all, not for any particular one. Mr. Seabrooke then offered to resign, and Mr. Whitney promptly told him that he was at liberty. Fred Mace has acceptably played Mr Seabrooke's part since Friday.

Louise Ripley, who will be featured as Lady Macbeth in support of John Griffith, under the management of John M. Hickey, was born in Sherman, Texas, and will make her first professional tour of her native state next season.

Bertha Galland, who is now at Siasconset, Nantucket, will close her cottage there the first week in August to make a flying trip abroad. Several changes will be made next season in the cast of Dorothy Vernon of Haddon Hall. Orrin Johnson has been engaged for the role of Sir John Manners. Helen Tracy will play Queen Elizabeth, and Helen Bell, Mary Queen of Scots. Others in the company will be Carl Anthony, Fred W. Peters, Frank Losee, Kate Denin Wilson, Emma Millard, and Virginia Fairfax. Miss Galland, it is said, will give a few performances of Macbeth in New York in the spring, in conjunction with her spring performances of Juliet.

Madame Laura Rose will devote herself during the coming season to presenting her fairy extravaganza, Little Goody Two Shoes, with juvenile amateur players in various cities for church committees, charity organizations, and secret societies. The enterprise is under the direction of the Witmark Music Library, which concern has published the score and provided a complete equipment of scenery and costumes for the presentation of the piece.

Among the newer Summer theatrical resorts in the West none is growing more rapidly in public favor than Lake Minnequa, Pueblo, Colo., at the foot of the Rockies. The Minnequa Park and Amusement Company, of which Charles A. Galloway is manager, is a progressive concern, intent upon making this natural lake resort popular. The theatre, seating 2,500, is complete, from the most modern electrical stage attachments to the attractive Summer roof above for viewing the adjacent chains of mountains and surrounding country. When desired the entire sides of the auditorium can be thrown open in a moment, thereby converting the theatre into an open-air semicircle. Besides the elaborate dramatic presentations each evening by the Minnequa Stock company, of which Isabel Gilbert is manager and leading lady, there are, as outdoor attractions, moving pictures, boating and the other usual features enjoyed at such resorts. One particularly pleasing feature each evening is the engagement of Aileen Graham, balladist, whose mezzo-soprano voice has captivated Western audiences, and who renders vocal selections from the out-door stage before the theatre performance begins.

Mrs. Leslie Carter yesterday began the last week of her season of 1903-04 and of her appearance in David Belasco's Du Barry. The itinerary for the week will take Mrs. Carter to Tacoma, Wash., Monday; Everett, Wash., Tuesday; and Seattle, Wash., Wednesday, Thursday, Friday and Saturday. The entire organization will then return to New York by special train, and Mrs. Carter will go at once to her Summer home for rest. After she is fully recuperated she will commence study on her new tragic play, in which she will follow the season of David Warfield at the Belasco Theatre.

A Child of the Slums, Martin J. Dixon's scenic melodrama, which will open the season Saturday night, July 30, at the Third Avenue Theatre, is being staged under the personal direction of Martin J. Somers. The company will carry a car of special scenery and effects. The following have been engaged: F. E. Johnson, manager; George L. Marian, business-manager; Martin J. Somers, stage-manager; Charles Kling, stage carpenter; J. W. Lee, properties; J. E. Toole, George Darrell, John F. Fernlock, Martin Somers, J. C. Kline, Aimee Landis, Ernie Veronee, Nellie Maskell, Helene Trowbridge, and Jessie Lansing.

Fay Templeton has brought suit against the Onarga Sigaret Company, asking $20,000 damages for alleged unwarranted use of a photograph of Miss Templeton in an advertisement of their wares. Miss Templeton said that she objected to a cigarette firm taking a photograph of her in costume and without even asking permission have an artist make a smoker of her.

The Northwestern University girls belonging to the Greek letter society of Delta Delta Delta gave a box party at The Maid and the Mummy at the Garrick Theatre, Chicago, last week in honor of Janet Priest, who plays Muggsi. Miss Priest is a member of Delta Delta Delta, having joined at the University of Minnesota, and during the performance she wore pansies, the flowers of the order. Miss Priest and her mother were entertained by the girls Thursday at a lawn party given on the Northwestern campus.

Inn Brooks, who is a native Texan, has been requested to sing in the Texas Building at the World's Fair.

The management of the Chicago Conservatory has secured the services of F. H. Livingstone, recent stage director of the Bush Temple Stock company, of Chicago, as director of the dramatic department for the coming year. Mr. Livingstone has had over twenty-five years of experience as professional stage director. The Conservatory has arranged to conduct a regular stock theatre in the city next year, with the senior class pupils of the dramatic department under Mr. Livingstone's direction. Charles Comstock, a graduate of the Conservatory in June, has been engaged as leading man in one of the best companies of Denver, Col.

J. Bernard Dyllyn has signed to appear in the support of George M. Cohan and will have a new and original part in Little Johnny Jones. Mr. Cohan intended to sail for Europe last week, but business matters are so pressing he has been compelled to abandon the trip.

Augusta True, who has been spending the Summer at her home in McConnelsville, Ohio, returned to the city last week. Miss True starred in Maud Muller last season.

Charles Rowan, who is leading man with the Mountain Park Stock company at Holyoke, will not rejoin Mrs. Patrick Campbell next season he having been engaged to appear in vaudeville, and will tour the Orpheum and Western circuits for thirty weeks, appearing in New York in the Spring.

Frank Hennessy has obtained the rights to produce an original musical comedy entitled The Motor Girl, the book by Charles J. Campbell and R. M. Skinner. The music has not been written.

The Children's Guild of the Robin's Nest, a charity for crippled children, produced Little Dreamland at the country seat of Mr. and Mrs. Robert Hewitt at Ardsley-on-Hudson last Thursday afternoon for the benefit of the home. Frank Gould was King and Natalie Bishop Queen. Seated on their thrones, they received from 3 to 4.30 o'clock, attended by a court jester, Roger Benjamin; pages, Colin and Kenneth McClure; ambassadors, ambassadresses and others. Ladies and gentlemen in waiting were presented to the court by the Lord Chamberlain, who stepped forward and received the guests, and then facing the King and Queen courtesied three times. At 4.30 o'clock there was a royal procession led by Master Jack Zinsser attired as a rough rider, followed by the royal carriage, the court attendants and guests. Little Dreamland was a big financial success. The proceeds will go to purchase a piano to entertain the little cripples in the Nest and to endow a bed.

Out Thar, a drama of rural life in Missouri, by Nain Grute and Wade Mountforth, was presented for the first time on any stage by the W. B. McCallum company at the Cook Opera House, Rochester, N. Y., on July 18. The play was cordially received by the audience and the indications are that it will meet with success in the future.

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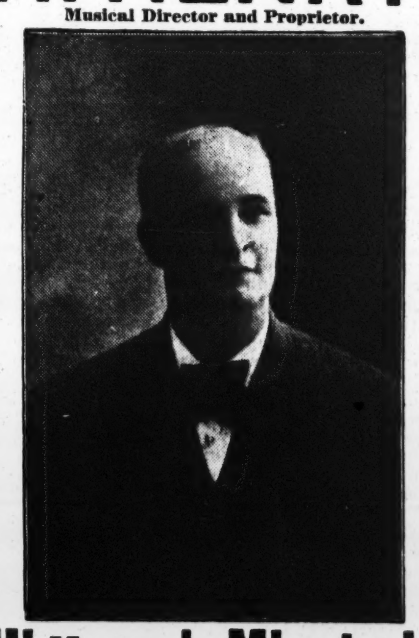

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THE FOREIGN STAGE

LONDON.

Silly W. T. Stead on the Women of the Stage —Alexander's Season Closes—Notes.

(*Special Correspondence of The Mirror.*)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, July 16, 1904.

In the midst of the heat wave, which has, alas! caused the theatrical and variety slump to become still more slumpful, we have not been left without some snatches of mild excitement. The first breeze of the sort came from that undoubtedly eminent, but certainly eccentric, journalist, W. T. Stead. You may remember that when W. T. S. started that strange venture, the Daily Paper, early in the year, he stated that although he had never been in a theatre in his life (as his Puritanical parents abhorred such iniquitous things), yet he had, at the age of fifty-five, resolved to go to the play a bit, and to record his impressions thereof in that Daily paper. (We have it on the best—or Burnsian—authority that the best laid plans of mice and men gang aft aglee. Unfortunately, this ganful agley affects even editors and newspaper proprietors. Thus it fell out that the Daily Paper, which was to Stead-ily revolutionize the world, journalistic and otherwise, died almost as soon as it was born. It died, in fact, before its eccentric projector could find time to begin the playgoing which he had so long neglected. Now, however, feeling doubtless with regard to his playgoing idea that "It's a pity to waste it" (as the song says), lo! our Stead has just popped the project into his old established *Review of Reviews*.

But, as though the threat that Stead intended—all lacking in experience as he is—to go about criticising plays and players for his *Review*, he has, in his opening article, and especially in certain interviews concerning his project—given off some appropriately eccentric views concerning our modern plays and our ditto players, which, as I say, he is yet to see. Of the plays he says that it seems to him that most of these are but what he calls "midriff-tickling tune-wasters!" There's a five-barred phrase for you!

As regards the players, and especially the playeresses, Stead has already got himself into hot water. For, lo! he has charitably opined that perhaps *all* actresses are not shady characters, morally speaking. How kind of the good and gracious Stead to make this reservation! He quotes the famous attack made by the late Clement Scott (and afterwards apologized for by that brilliant but often hysterical critic) on the actresses of the British stage. In that virulent, but not strictly veracious, attack poor old Scott, you will remember, declared that it was almost impossible for a woman who took to the stage to retain her virtue.

Stead's silly utterances this week have naturally caused considerable flutterings in the theatrical world, and all sorts of actors and actresses have been interviewed on the subject. I fear me that some of these histrions' indignant remarks must have made William Stead's ears tingle. At the same time, he doubtless smiles also and quietly murmus, after the manner of another William: "Sweet are the uses of advertisement!"

Another flutter in histrionic circles has been caused by the fact that yesterday Sir Charles Wyndham went to the Bishop of Rochester's London palace, next door to the Kennington Park Theatre, and gave an address on Church and Stage. The actor-manager-knight deplored the divorce between the said church and the ditto stage, and was supported in his deplorings by the Rev. W. Bentley, of your native Actors' Church Alliance, and by other divines who are disposed to tolerate the drama. Wyndham, of course, was entitled to speak, if only as the senior theatrical manager of London, but to many of us Sir Henry Irving or Beerbohm Tree—not to mention Forbes-Robertson, Martin Harvey and George Alexander—would have been more fitting to speak, if you come to consider the class of plays produced by these respective actor-managers. Wyndham is still a fine light comedian—perhaps our very finest in modern pieces—but the class of plays he has vouchsafed to the stage has never—until lately, anyhow—been overwhelmingly noticeable for its elevating character. Look at Pink Dominoes, The Great Divorce Case, and even Henry Arthur Jones' comedies, The Case of Rebellious Susan and the Liars, to wit! Perhaps the three soundest plays, morally, that Sir Charles has produced for many years have been the said Jones' powerful dramas, Mrs. Dane's Defence and The Physician and young Herbert H. Davies' play, Mrs. Gorringe's Necklace. This last, with, of course, Wyndham's pet play, David Garrick, will be among Wyndham's repertory when he revisits your States next November.

Another ripple or two of excitement this week has been caused by (1) Charles Frohman's engagement of Ellen Terry to tour in America after she has appeared here in a new play, which the busy Froh-man-ager has engaged the brilliant Barrie to write for the ditto Ellen. This Barrie play—which is to have a sentimental vein meandering through it—cannot be produced until the beginning of 1905, as Ellen Alice must go a-touring on her own account first, as per contract.

The second example, as to these excitement ripples, was caused by Mrs. Manning Hicks (an American citizeness, methinks), who on Wednesday afternoon—the most sultry afternoon we have had this year—courageously read at the Writers' Club Count Tolstoy's comedy, which used to be in English, The Fruits of Enlightenment, but which in the translation used by this brave lady was called The Fruits of Culture. Mrs. Hicks read well and with a fine sense of character. But what amazed us most of all was this valiant dame's victorious struggles with such names as Leonid Fyodovitch, Zvezdmtsef, Alexey Vladimirovitch Krongosvetlof, &c.

Other little excitements of the week have included the threat of a big boom in your new native-made "Blue Bell" ballad, which may boom (Heaven forefend! for we have scarcely recovered from the "Hiawatha" craze). There has also been a big theatrical cricket match between London and provincial actors, and the publication of batches of love letters said to have been received by Wrestler Hackenschmidt (alias "the Russian Lion") and comic singer George Robey, who is often billed as "Prime Minister of Mirth."

Last Tuesday afternoon there was produced at the Duke of York's, before a mass of parboiled playgoers and a consignment of cooked critics, a new drama written by the novel-writing lady who calls herself "George Paston," entitled The Pharisee's Wife. It was written around a strict, stern husband (who eventually figured as a co-respondent in a divorce case) and a somewhat lenient wife, who merely insisted upon a year's separation, in order to see whether she could bring herself to forgive her husband's *faux pas*. So she went to live in the country with her children, and during her truly rural retirement she became gradually smitten to some extent with a very sympathizing young visitor, who anon told his love, rather than let concealment, like a worm i' the bud, feed on his more or less damask cheek. Then the semi-detached wife pulled up sharp, after letting the proposer kiss her, and becoming aware that she was but flesh and blood, like others, went off to London to seek her lately banished husband. When she got there, lo! she found that the other woman (the divorcée) had come along. As that shady lady, however, presently went away, to die of consumption, the husband and wife made it up with intent, as I assume, that they live happy ever after.

The Pharisee's Wife, despite its forced and clumsy title, has some excellent points, especialy in its more poignant scenes. Like most ladies, however (of course I say this strictly *entre nous*), the fair authoress was a little undecided in her mind, and, so, like the rest of her always delightful sex, she occasionally fell into faulty reasoning. Still, there was a great deal to commend in the play, and it deserves to be seen again in a somewhat revised form. It was splendidly acted, especially by Aubrey Smith (who was one of the best cricketers in the aforesaid match), as the husband; Graham Browns, as the sympathetic friend of the wife; Hilda Rivers, as a saucy widow; Madge McIntosh, as the long-suffering wife, and Miss Darragh, who gave a splendid impersonation of the reckless but consumption-threatened "Other Woman."

A new farcical-musical comedy entitled Where's Uncle and a new melodrama called The King of Thieves were the only other play-novelties of the week. These last two were only suburban productions—namely, at the Borough Theatre, Stratford, and the Crown, Peckham—but notwithstanding certain little faults each piece was effective in its different way. There was a touch of unconscious humor in the melodrama, as the King of Thieves was careful to show that he only robbed certain rich enemies, in order to bestow the swag (or some of it) upon certain charities. Anon, like all of good old Daniel Defoe's scoundrels, piratical and otherwise, this monarch went in baldheaded for repentance and sundry little things of that sort.

George Alexander finished his season and the run of Saturday to Monday at the St. James last night, and found a full house, in spite of the baking heat. G. A. will reopen this historic house in September with Sydney Grundy's adaptation of Justus Miles Forman's romance, The Garden of Lies. Among G. A.'s play purchases for future use, he tells me he has an adptation of Les Affaires Sont Les Affaires (which he will call Business Is Business), a new poetic play by Stephen Phillips, and a ditto ditto by John Davidson. The list is written around the celebrated case of King Arthur, his wife Guinevere and Launcelot of the Lake, that very unknightly knight, of whom Tennyson wrote:

"His honor, rooted in dishonor, stood,
And faith, unfaithful, kept him falsely true."

Happily (up to the moment of mailing) no one poet or other has ever been able to say such dreadful things of Launcelot's fellow Round Table knight,

GAWAIN.

ROME.

Many Novelties, But Few Successes—Novelli in a Great Part.

(*Special Correspondence of The Mirror.*)

ROME, July 10, 1904.

Italy is richer in poets than she is in dramatic authors. The worst is, that most of her poets think that they can also write plays. Thus it is that one of them, who has written some really good poetical works, has now tried his hand at a play, and it has partially failed. It would have failed entirely had it not been for the respect in which the author's name is held. The play is dull and cold, notwithstanding its warm and suggestive title of Ardor!

The public went to the theatre with the very best expectations, but it was impossible to feel any interest in the piece, which was played amidst a most eloquent and respectful silence. One scene, however, succeeded in arousing the public from its apathy, and that was a love scene, abounding in passion, truth and poetry. The worst fault of the play is its psychologic tendency. A young girl is in love with a married man, whose wife is slowly dying of an incurable disease. The two lovers swear to be true to the poor, dying woman; but will they remain true to themselves? That is what the public does not quite understand when the last word of the play has been said. The piece lacks light. The author, after the one beautiful scene at the end of the second act, leaves the lovers to themselves, and no one is told how they end. The play would be more satisfactory as a novel; but even then we should like to know the end of the two lovers and the dying wife. Madame Reiter played the heroine with great power.

Another unsatisfactory novelty, yet written by an experienced playwright, is called In Automobile, though why the play is so called no one can say—not even the author himself! Such as it is, however, the play, like most of Testoni's plays, is funny, though somewhat too vaudevillesque at times. As for the plot, simple though it be, it is too complicated to describe fully. The hero is a young lawyer, who is a Democratic candidate at the elections. He has also a mania to offer his services to everyone he knows, and this brings him into many scrapes. He tries, among many other things, to bring about a reconciliation between a man and wife of his acquaintance, and in return is told that his own wife is unfaithful, which is not true. She is as much in love with her husband as he is with her. Everything turns out right at last and peace reigns in every conjugal breast. But why call the play In Automobile? Why, oh! why?

Still another novelty is The Survivals, by one of the foremost novelists in Italy. The author's idea in this piece is to show three generations on the stage—the grandfather, an old patriot; the son, a poor artist, and the grandchild, poor in body and in spirit. These three generations are in constant conflict with each other. They have nothing in common with each other. A more unpleasant plot can scarcely be imagined. As a novel, it would have some chance of success, but even then I have my doubts.

The artists themselves did not seem to enjoy their parts, to judge by the way they played them.

Papa Giovanni is another novelty. Here we have an old man, once a hero, in his way, who married a young girl. She deceives him, of course, and the old man strangles the lover the first time he is alone with him. The character of Papa Giovanni is very fine. He is gentleness and kindness itself until he discovers his wife's misdemeanor. Then he becomes an avenging demon, thrilling the public with his passion and final crime. Novelli has played the part in other towns, but not in Rome.

By the bye, I am sorry to see in THE DRAMATIC MIRROR that Novelli is to appear in Othello in New York. A worse choice could not be made. Shylock is his best Shakespearean part. His stature is taken in that. He is very good also as Louis XI, but he cannot rival Salvini in The Morte-Civile. He is splendid in Papa Lebonnaire, taken from the French. He is good in everything, but is least good in Othello, Hamlet and other plays of Shakespeare. He ought to make a fine Petruccio to Katherine, but I do not remember ever seeing him in it. If possible, try and persuade him to change Othello into Shylock, if he wishes to make the hit he ought to.

D'Annunzio's Gorio's Daughter seems likely to be translated into every dialect in Italy. After being translated into Sicilian for Grassi, it is now being translated into Neapolitan, for Scarpetto. It will be quite a burlesque in Neapolitan. What a pity, for the sake of a few francs, to allow such a piece to be so burlesqued!

An old Roman theatre has been excavated in Lecce. The Italian Government has sent experts to the spot to examine the ruins and report thereon.

I hear from Paris that Madame Diligenti has made a hit there at the Gymnase Theatre, in a drama by Brun and Max, called Irresponsible. All Paris, in the social, literary and artist world, was present. Congratulations to her! All her friends here wish her well wherever she may be.

D'Annunzio is now in his lovely Tuscan Villa, at the mouth of the Uruna, near Pisa. He purposes to remain there a couple of months and, while there, to reduce his Gorio's Daughter into a libretto, for Franchetti to set to music.

After being translated into Sicilian and Neapolitan, Gorio's Daughter is also to be translated into Abruzzese. Well, there is some reason in this: for the scenery of the play is laid in the Abruzzi, and the Abruzzi dialect will appear more natural than in Italian. Two poets of the Abruzzi are translating the play. It ought to be well done.

Mancinelli, the orchestra conductor of the London Covent Garden Opera House, will also retire to his beautiful villa in Lombardi, where he hopes to finish his opera of Paul and Francesca, for which Colautti is writing the libretto.

Testoni, the author of The Little Duchess, is passing the Summer on the Appennines, at 1,500 metres above the sea.

He also will spend his holidays writing a new comedy, Cardinal Lambertini, which should be a gem if at all like the original man, who was one of the funniest Cardinals who was ever elected Pope! His very election was a curiosity in itself. The Cardinals could not arrive at a satisfactory majority. "Better elect me," said Lambertini, laughing, and they did!

His life, as a Pope, is a cure for dyspepsia!

I am looking forward to Testoni's Cardinal Lambertini with curiosity.

I am sorry to see that, rather than execute the required repairs, the good old Carcano, of Milan, is going to be pulled down, and a dwelling house erected on its place.

For a similar reason, the San Carlo Theatre, of Naples, will remain closed all through next Winter, though operas, company, &c., have all been engaged.

This seems almost incredible, but it is a fact—and a very sad fact, too.

S. P. G. R.

AUSTRALIA.

The American Invasion Still Continues—Paderewski and Wife Arrive—Notes.

(*Special Correspondence of The Mirror.*)

SYDNEY, N. S. W., AUSTRALIA,
June 27, 1904.

The Marriage of Kitty has concluded a highly successful run at the Criterion, and on Saturday last Cousin Kate, a three-act comedy, by H. H. Davies, a playwright new to us, made her Australian debut. Florence Hamer appeared in the name part, and Florence le Clercq as Amy Spencer. The cast also includes Wilfred Dragcott (Arthur Desmond), Athol Forde, and Maggie Knight. The last named woman has not appeared here for about thirteen years, but has since her marriage been well known in Sydney society as Mrs. Henderson. Cousin Kate has as a curtain-raiser Madame Butterfly, which was originally produced here some months back at the reopening of Her Majesty's Theatre, when Ethel Knight Mollison, the Canadian actress, since married to a wealthy Sydney resident, appeared in the title-role. Rose Musgrove, who was so successful in The Marriage of Kitty, is the Madame Butterfly of the present production, who is to be congratulated on the success of her impersonation.

Williamson's Comic Opera company revived The Country Girl at Her Majesty's on Saturday, and the cast, with the exception of Haigh Jackson, the new baritone, who has taken Harold Thorley's place in the company, is much the same as that of the original Sydney production. Tapu, Alfred Hills' and Alfred Adams' Maori musical comedy, will be the first novelty of the present season.

George Stephenson's company will conclude its season at the Lyceum this week. The Rose of the Riviera has proved a very good attraction, and Edward Lauri and May Beatty as the principals are prime favorites.

Bland Holt's present bill is The Price of Peace, and at present there is no talk or apparently no necessity for a change of bill.

The Nawn Company, at the Palace, continues to meet with the approval of our playgoers, who duly appreciate Tom Nawn and Martyn Hagen in The Mishaps of Mr. Dooley. The Musical Johnstones are also worthy of more than passing mention.

And the cry is still they come! The American invasion of our theatres still continues. Sandford's American players are due to open at the Lyceum on Saturday next, when The Power of Gold will serve to show us how Americans play melodrama.

The Tivoli bill at present includes Dan Burke, Molly Moller and Maud Denny Tiller, who prove entertaining in a musical farce comedy. Others at this hall are The Vessems, Maud Beatty, and The Angelos.

Watkins Mills, the English basso, and Edouard Parlovitz, the Polish pianist, have had a splendid reception in Sydney, and good houses all along the line.

Great interest is being taken in the approaching visit of Paderewski, who, with his wife, have safely arrived in Australia.

Minnie Brune, an American actress, is to make her Australian debut in Williamson's Melbourne production of Sunday, a Californian story, in which Julia Neilsen and Fred Terry are at present appearing in London, and Miss Brune was a passenger on the ill-fated mail steamer "Australia," wrecked off Melbourne this month.

Cuyler Hastings will be leading man in the forthcoming production of Sunday, his engagement having been extended until October.

Regret is expressed at the death of Frank Sanger, of your city, who acted as New York agent for J. C. Williamson.

Jack Gordon, one of our best scenic artists, has just returned from a flying visit to London, and is now busy on the scenery for The Duchess of Dantzic, while his brother artist, W. Coleman, is at work on The Cingalee scenery.

George Edwardes has obtained the option of purchasing the English rights of the Maori opera, Ta-pu.

Weather here at present cold and bright, and theatres all benefiting thereby.

E. NEWTON DALY.

ENTERTAINMENT AT ACTORS' HOME.

At the Actors' Fund Home on Sunday evening a dramatic entertainment was given by Mrs. Amelia Ward Holbrook, of the Professional Woman's League, assisted by several well-known players. Quite a number of persons went to the Home from New York for the occasion, and the entertainment was in every way a great success. The programme consisted of a monologue and two one-act plays by Mrs. Holbrook. She herself did the monologue. Howard Kyle and Maude Beckwith appeared to advantage in A Common Sense Courtship, and Grace Campell was particularly successful in Plucky, the Wharf Rat, in which she was ably assisted by Miss Hawes.

MUSIC NOTES.

The Wagnerian Festival began at Bayreuth last Friday with the performance of a Parisian adaptation of Tannhauser. Isadora Duncan, the American dancer, participated in the ballet.

Ethel Barrymore's dates for the three weeks beginning Monday, July 25, have been canceled. She will rest at Santa Barbara, and resume her tour in Denver.

Members of the Duss Orchestra at Madison Square Garden last Sunday night surprised the concert master, Nahan Franko, by presenting him with a set of silver. It was carried on the stage during the wait between numbers, and Mr. Duss made the presentation speech, reminding Mr. Franko that it was his forty-third birthday.

This is the last week of Duss and his orchestra in "Venice" at Madison Square Garden. The concerts this week will be varied and attractive. Several soloists of note will appear.

Signor Ricci's orchestra continues its concerts before large audiences at Terrace Garden. Among the vocalists announced to appear this week are Ilma Dore, soprano, and the Italian trio.

SAID TO THE MIRROR.

T. H. WINNETT: "The Earl and Martelle American Stock company is pirating J. K. Tillotson's A Young Wife under the misleading pirated title of Life in New York. The Maude Hillman company is advertising Red River without my permission, and a company that recently played at the Majestic Theatre, Erie, Pa., did likewise. These companies deceive the public and managers alike and interfere with bookings for the real plays. Rhe Lorraine is pirating Lynwood under the title of In Honor Bound."

ENGAGEMENTS.

To support May A. Bell Marks in Anona, the Indian Maid, Arnold C. Baldwin, Louis E. Appell, Ed. Rowley, J. J. Owens, Frank Gregory, Alice Kemp, Nina Gay, and Anna Marvin. The season will open early in August, making its eleventh annual tour in the New England States.

John Emerson, who was stage manager of Tit for Tat at the Savoy Theatre last Spring, has been engaged as stage manager for Military Mad, Leo Ditrichstein's new play, which will open at the Garrick Theatre Aug. 22. Mr. Emerson is business manager and one of the instructors in the Stanhope-Wheatcroft Dramatic School.

Jeannette Bageard has signed a contract with H. W. Savage to play her former role with The Prince of Pilsen when that musical comedy begins its journey through the West next Fall.

By Daniel Frohman for the support of Cecilia Loftus in The Serio-Comic Governess, which will open at the Lyceum Theatre Sept. 13: Herbert Standing, Earle Ryder, Charles Standing, W. J. Butler, Kate Selton, Eva Vincent, Nellie Butler, and Kathleen Loftus.

The following people have been engaged by G. W. Winters for the Grace Hayward company for next season: Marie Pavey, Hattie Carmontelle, Eva Sargent, Grace Thurston, William B. Morris, Pete Raymond, Tom Kress, William R. Dowlan, Arthur Lindholm, Arthur Meredith, P. J. Egan, Nelse Addison, Cecil Williams, Joe Lithiam, Feldman and Ball, Moran and Moran, John W. Winters, and as a special feature The Great Becker Lady Orchestra of eight pieces. The season opens Aug. 29, in Lincoln, Neb.

Frank Christie and Amelia Baird, with Buster Brown company, Eastern.

Mr. and Mrs. Horace V. Noble, now in the fourteenth week playing the leads with the Stone Hill Stock company in Peoria, Ill., have signed for next season with the Thurber and Nasher company, presenting Florence Hamilton. At the conclusion of the Peoria engagement they will go to the World's Fair at St. Louis before going East.

Charles A. Boyd, for Yon Yonson.

Harry T. De Vere, for the lead in The Curse of Drink.

George Trewellyn has been engaged as leading tenor for the W. H. West Jubilee Minstrels.

Henry Buckler, who recently closed with the Berger Stock company at Washington, D. C., has been engaged to play the remainder of the Summer season with the Vallamont Stock company at Williamsport, Pa.

George W. Barlow has been re-engaged for the New York Day by Day company for next season.

Nellie Maskell, for Mag Maglone in The Child of the Slums.

For the Emery Stock company: Laura Davis and Jeanette Howell.

William Hazeltine has been re-engaged by the W. A. Brady company to play in The Pit during the coming season the part of the broker, Gretry.

Henry W. Savage has engaged Lolita Tavara, a Spanish dancer, for the role of Juanita in The Yankee Consul. She succeeds Anne St. Tel.

Harry H. Leavitt, with the Mittenthall Brothers, to go in advance of the Aubrey Stock company (Western).

Bratton Kennedy, with Daniel Sully.

Dorothy Thornton, Will Chatham, and Eugene Webber, for The Queen of the Highway.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. I. NEW YORK, JULY 30, 1904. No. 20.

One Drop of Ink Makes the World Think.

EDNA WALLACE HOPPER, Josephine Sabel and George Evans sing "Come Take a Trip in My Airship." Watson and Barrett sing "Good-bye, My Lady Love." H. W. Taylor sings "For Sale, a Baby;" "Always in the Way," and "You Never Spoke to Me Like That Before." Leona Hanson sings "Good-Bye, My Lady Love." The Sully Family and Edmund Hayes sing "Come Take a Trip in My Airship." The Ford Brothers sing "Good-bye, My Lady Love." Way's Four American Beauties sing "March of the Eagles" and "Good-bye, My Lady Love." Sabel Johnston sings "The Girl of My Dreams" and "Just a Gleam of Heaven in Her Eyes." Grace Cameron sings "Just a Gleam of Heaven in Her Eyes." May Rachel sings "The Sweetest Flower That Grows in Tennessee." Nellie Burke sings "Come Take a Trip in My Airship." Adelaide Paxton sings "The Sweetest Flower That Grows in Tennessee" and "Just a Gleam of Heaven in Her Eyes." J. Montague West plays and sings "Come Take a Trip in My Airship." Ira Kessner sings "For Sale, a Baby," and "Always in the Way." Eleanor Jerome sings "Come Take a Trip in My Airship." Lew Hawkins is setting them wild in Chicago singing "Come Take a Trip in My Airship." Warren and Blanchard sing "Good-bye, My Lady Love," and "Just a Gleam of Heaven in Her Eyes." Bert Gagnon is illustrating "For Sale, a Baby;" "Always in the Way," and "You Never Spoke to Me Like That Before." Eleanor Falk sings "When You Said Yes." Lizzie O'Connor and Rene Aubrey sing "Leap Year in Midnight Town." Edith Howard sings "Just a Gleam of Heaven in Her Eyes" and "You Never Spoke to Me Like That Before." Estelle Blodgett sings "Good-bye, My Lady Love," and "Come Take a Trip in My Airship."

In answering these advertisements please mention THE MIRROR.

DOWN IN MUSIC ROW.

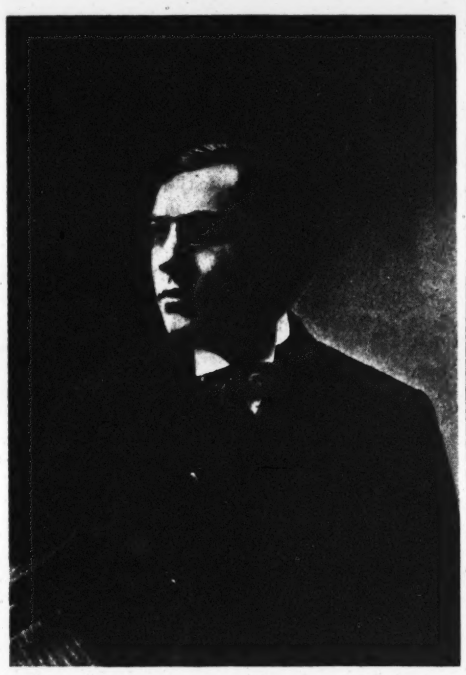

Photo by Wheeler, N. Y.

Theodore F. Morse, of whom the above is an excellent likeness, is just now enjoying the distinction of having more real-selling song hits on the market than any other writer, considering the short space of time they have been on the market. For many years Mr. Morse has had his share of success as a song writer, but has never before enjoyed the phenomenal boom that is his to-day. Mr. Morse is of F. B. Haviland and Company, music publishers at Thirty-seventh Street and Broadway, and his compositions, "Blue Bell," "I've Got a Feelin' for You," "A Wise Old Owl," and other successful numbers have been largely responsible for the success of this firm.

William H. Smith, tenor, has been extremely successful with the new high class ballad, "Just a Picture of You," which he has used on several occasions in the past week, and in each instance was compelled to respond to legitimate encores.

Eugene Ellsworth has just returned to the city after filling a very successful engagement in vaudeville, playing the principal cities in the Middle West. His compositions, "For Many Years," and his unique novelty song, "Mr. Dike from Pike," are rapidly becoming popular.

Caird Vandersloot, of the Vandersloot Music Company, Williamsport, Pa., spent part of this week in the city looking after the interests of his firm. He reports that their publications are selling rapidly, and that their new intermezzos, "Razaza" and "Katunka," are selling like wildfire. Their ballads, including the dainty flower song, "Only a Bunch of Violets," and "Sweet Clover," are favorites everywhere.

Many prominent singers are featuring the novelty song, "There'll Be Nothing But Sweet Dreams," published by William H. Anstead. This song is really clever, and has proved a big encore winner for all who have used it. The chorus is irresistible

"On the Farm in Old Missouri," composed by Verne Armstrong, and published by the Continental Music Company, has started out like a winner. Everybody visiting St. Louis in the past two months has heard this song sung and whistled everywhere. A pretty story is told, and the melody is exceptionally pleasing. "On the Farm in Old Missouri" will be a steady and lasting success.

The Falter Brothers, who have thrown open their handsome offices in the Clipper Building to the profession, are well pleased with the outlook. Many members of the profession have called and are all unanimous in praise of their coon song, "If You're in Love, Say Cuckoo," which Eva Tanguay has been singing with marked success, while their new Turkish intermezzo, "Farasha," shows every indication of success.

Julia Crosby, the well-known soprano, who is now playing the parks in the East, includes in her repertoire, "Somebody's Waiting for Me" and "When We Were Boys."

Henry Restorff, bandmaster of the Transvaal Katts Artillery Band at the Boer camp, St. Louis, states that he plays "Where the Silv'ry Colorado Wends Its Way" daily to delighted audiences, and that he has many requests to render this popular ballad.

Dorothy Morton's excellent bookings include her appearance at Fisher's Theatre, San Francisco, for a number of weeks. She is to feature "Turn Them Eyes Away," a recent ballad success by Walter Hawley and Alfred Solman.

MUSIC PUBLISHERS.

MR. GIRAFFE.

Gee Fuzz! Here we are writing another animal story. This time, it's the giraffe, describe by Funk and Wagnall as "a ruminant having a very long neck." The very long neck seems to be the principal feature of the giraffe. Suppose it's because the giraffe is fond of picking cherries, plums, etc., from the tall trees, and his neck, being of unusual length, enables him to get along very nicely without the aid of a step-ladder.

Guess he don't care much what he drinks. Pretty good thing too, for it would take quite a bunch of Scotch highballs to wet his throat.

We didn't intend to say anything about drink, so will let that go. The long neck thing is what we want to impress on your mind. We don't exactly mean "rubber neck," but in a way the long neck means about the same thing. Anyway, it's a pretty good thing to have a long neck if you are a singer of songs, and it's a pretty good idea to use your neck in looking around until you find the song that fits you. It's very bad billiards to sing a song that don't fit you any more than a rabbit. You may not think about it, but your audience will, just as quickly as if you "walked on" with a suit of clothes four sizes too small for you. We can give you a tip, so you won't have to "rubber" much before you find the song that will fit you. It is "Strolling 'Long The Pike" and it's a great big winner.

We would like for you to drop us a line and we'll see that you get the song promptly, with orchestration in any key you wish. You know the name and number, Leo Feist, 134 West Thirty seventh Street. Send for it now.

Did you ever shake hands with a giraffe?

In answering these advertisements please mention THE MIRROR.

A new patriotic song is entitled "Don't Cry, Thou Yankee Maid," the words and music of which were composed by Louis Michel, the well-known poet and editor of the *German-American*. The air is catchy and tuneful, and the words deal pathetically with the departure of a young American lover to the war.

John King, with Dockstader's Minstrels, is to feature a new coon song by Drislane and Morse, entitled "Oysters and Clams," supported by a big chorus.

The ballads published by the Peerless Publishing Company are in demand, especially "Only You and I, Love," "My Own Sweet Southern Honey," "My Bessie's Wedding Day," "The Song Our Boys Sang," "Still I Am True," "Ma Mornin' Glory Babe," "My Love of Long Ago," and "You Are Not the Girl I Loved Long Ago."

Rudolph Aronson's characteristic march, "Down the Pike," has been played by every band at the St. Louis World's Fair. Advance copies have already been forwarded to the conductors of the Grenadier Guards and the Garde Republicaine bands, from London and Paris respectively. Both are to concertize at the World's Fair in August and September.

Sam Clark and Blanche Duncan, of the Clark Stock company, are well-known as enthusiastic supporters of "You Can't Go Wrong with a Feist Song" principle. In a recent letter they state that "I Ain't Got No Time," "Strolling 'Long the Pike," "My Little Zu-oo-oo-lu," and "She's the Pride and the Pet of the Lane" are the hits of their act.

Frederic Baugh, general manager of Macnaughton's vaudeville circuit, of Great Britain, has just sailed for London and has taken with him Alfred Solman's song, "The Girl with the Changeable Eyes," to be featured in England.

"Beansy," one of the new songs, has been placed with the Imperial Burlesquers and will be a feature of that organization the coming season.

"Kitty Malone" is a decided hit as sung by J. Aldrich Libbey, in Chicago. It is published by the Peerless Publishing Company.

Sabel Johnson featured Charles K. Harris' waltz song, "Just a Gleam of Heaven in Her Eyes," at Hurtig and Seamon's new vaudeville theatre at Arverne-by-the-Sea, last week.

The success of The Isle of Spice in Boston will keep this successful production, which has been running for twelve weeks in that city until Aug. 15, and therefore the opening at the Majestic Theatre, New York, will not take place before the end of that month. Two of the musical numbers, "Peggy Brady" and "The Goo Goo Man," receive no less than six and ten encores, respectively, at each performance.

The following are some good numbers published by the F. B. Haviland Publishing Company and sung by well-known singers: "Please Come and Play in My Yard," "Big Chickapoo Chief," "Forget-Me-Not," "Kitty Lowery," "She Was a Good Old Soul," "Seventeenth of March," and "The Little Girl Who Went to Town."

"Don't Come Back and Hang Around Ma Do'" was recently sung at a Professional Women's League entertainment by Hazel Harrom with success. It is published by the Peerless Publishing Company.

George Evans, the original "Honey Boy," will introduce his new waltz song, "Come Take a Trip in My Airship," at Brighton Beach this week.

Nat C. Woodward and George Rosey's latest collaboration, "Cholly," will be featured in the burlesque with T. W. Dinkins' Utopians. It is the first of Mr. Woodward's efforts that he has given to his new publishers, Joseph W. Stern and Company.

Frederick W. Falter's leap year novelty song, entitled "If You're in Love, Say Cuckoo," has become a genuine hit. It was introduced at St. Louis by the inimitable Eva Tanguay, and is creating a sensation among first-class singers on account of the immediate and hearty applause it evokes The song is absolutely original and has a quaint and fascinating chorus, the cuckoo effects of which are decidedly novel and very effective in winning applause. It is now being used by a score of topliners. The demand by orchestra leaders for their Turkish intermezzo, "Farashal," has been so great that its success is now a certainty. This number is from the pen of E. Andauer, of Thomas' famous Chicago orchestra, and will become a craze this season.

George W. King, formerly of Maspeth, L. I., has gone into the song publishing business with P. F. Deady, in Boston. Mr. King has written five new songs, from which he expects great things during the coming season.

"Come Back, Mirandy," a new coon song with a haunting refrain, words by Maurice Harnett and music by James Byrnes, formerly of Gertrude Haynes' Choir Celestial, will be published shortly by Shapiro, Remick and Company. It has been introduced by Emma Carus and Bobby Harrington with great success, and will be one of the big numbers this season with the Black Patti Troubadours. The Meredith Sisters have it in rehearsal for their regular vaudeville season.

"Turn Those Eyes Away" and "In Sweet Loveland," by Alfred Solman, continue to be big hits in Paris by Night. "Upon a Sunday Morning When the Blue Birds Sing," also by Mr. Solman, and "Turn Those Eyes" will be heavily featured by Manuel Romaine and Mr. Coombes in Dockstader's Minstrels this season.

MUSIC PUBLISHERS.

The Kings of Melody

Majestic Musical Four

Playing with great success The Greatest of American Intermezzos **THE GONDOLIER, NAVAJO (the Indian Craze) and IN ZANZIBAR (My Little Chimpanzee.)**

The one real March Hit of 1904

Polly Prim is Pretty,
Polly Prim is Cute.
Polly Prim is Catchy.
Polly Prim's a Beaut,

"Polly Prim"

Polly Prim has Vigor,
Polly Prim has Swing,
Polly Prim has Melody,
She's the real thing.

Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.
Regular copies to non-professionals, 25c. each. Write for Complete Catalogue.
Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c.
JOS. W. STERN & CO., 34 East 21st St., New York.

WATCH FOR

BREEN & GEARY'S New Song

A DECIDED NOVELTY. *The Most Beautiful Act in Vaudeville.*

FREDERICK V. BOWERS

Composer-Singer in His $5,000.00 CREATION
SUPERB SCENIC SINGING SENSATION.
N. Y. Address, 34 E. 21st Street, Care J. W. Stern & Co.

Everybody's making more than good with it. Many notable singers will use it for their feature song during the coming season.

"I LONG TO SEE THEM ALL AGAIN"

A reward will be given any singer "whom" after giving it one trial cannot conscientiously say, "It is the greatest song I have used in years." Send for it to-day. It's free to profs. 18 slides, grandest ever seen, price $5.
CHAS. F. ERNST MUSIC PUB. CO. (Hewson Bldg.), Kansas City, Mo.

A LEADING FAVORITE EVERYWHERE.
WHAT?

RAZAZA

INTERMEZZO.
VANDERSLOOT MUSIC CO., - - - - - - - - - Williamsport, Pa.

Twin stars I saw, last night in the skies,
Just your eyes, your bright eyes;
Roses I saw, with their dainty red tips,
Just your lips, your sweet lips;
I saw the sun, so golden and fair,
Just your hair, just your hair;
I heard wondrous music that made me rejoice,
Just your voice, your dear voice.

JUST AT PRESENT
WM. H. SMITH
Is scoring with
JUST A PICTURE OF YOU
AL TRAHERN, Publisher, 41 W. 28th St., N. Y.

EUGENE ELLSWORTH'S UNIQUE NOVELTY,

MR. DIKE FROM PIKE

A World's Fair Oddity. GET IT NOW—IT'S DIFFERENT.
M. WITMARK & SONS, - - - Witmark Building, - - - New York City.

A March Song that is Featured by all Top Liners. Something Extra!

THE GIRL WHO HAS WON MY HEART

For Rhythm, Melody and Lyrics, it is the Greatest of 1904 Hits.

S. CLARANCE ENGEL, In charge of Professional Dept
W. H. ANSTEAD, 48 W. 28th St., New York

A Song that pleases your audience is the kind that makes good.

"Where the Silv'ry Colorado Wends Its Way"

Is that kind. Send for a copy.
TOLBERT R. INGRAM MUSIC CO., Denver, Colo.

"For Old Virginia's Sake"

A brand new patriotic march song by Al. J. Doyle and Sam Ehrlich. Splendid opening or closing number. Full of dash and go. Don't fail to get it. Stamp and late programme.
THE DOWLING-SUTTON MUSIC PUBLISHING CO. - - 12 West 28th Street, New York.

"SEMINOLE"

The New Indian Song by WILLIAMS and VAN ALSTYNE, writers of "NAVAJO."
Published by *The Big Firm*, 45 W. 28th St., N. Y.

THEODORE MORSE

is the writer of the season's two big song hits
"Blue Bell" and "Way Down in My Heart I've Got a Feeling for You."
NOW READY. THREE NEW ONES. Send for them.
Published by F. B. HAVILAND PUB. CO., 125 W. 37th St., N. Y

ON THE FARM IN OLD MISSOURI

Is the "realest" real song of this season. Get it quick. Orchestration free.
CONTINENTAL MUSIC CO., Broadway and 28th Street, New York City.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.

Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.
PIONEER PUBLISHING CO., 518 Baltimore Bldg., Chicago, Ill.

"IF YOU'RE IN LOVE, SAY CUCKOO"

Sung to tremendous applause by

EVA TANGUAY

A leap-year novelty song. The most appropriate song of the year.
Falter Bros., Clipper Bldg., 47 W. 28th St., N. Y.

WE

THE PEERLESS PUB. CO.,
129 W. 42d St., N. Y. City.
Publish the Nautical Hit
"THE SONG OUR BOYS SANG."
"Don't Come Back and Hang Around Ma Do."

LEE OREAN SMITH

Musical Director, Composer, Arranger.
Only a limited number of choice commissions accepted.
For terms and appointments, address
Care JOS. W. STERN & CO., 34 East 21st Street, N. Y.

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TELEGRAPHIC NEWS

CHICAGO.

Mrs. Wiggs About the Only Successful Offering—Midsummer Notes.

(Special to The Mirror.)

CHICAGO, July 25.

Two notable changes of bill at the downtown theatres enlivened the prospects for this week—Buster Brown at the Great Northern and A Royal Chef at the Garrick. A hot wave set the city sweltering the early part of last week, but cool weather returned Thursday. The manager of two current attractions in for runs, The Forbidden Land, at the Illinois, and Vivian's Papas, at Powers', say their stay is still indefinite. Mrs. Wiggs goes on breaking midsummer records for dramas. The bills:

Garrick, A Royal Chef; Great Northern, Buster Brown; Grand Opera House, Mrs. Wiggs of the Cabbage Patch, third week; Illinois, The Forbidden Land, fourth week; Powers', Vivian's Papas, with Blanche Ring, eighth week.

A new play by Preston Gibson, who married a niece of a Chicago millionaire, and at whose house Alice Roosevelt was a guest last Winter, is being rehearsed at Powers' this week. It will be tried for a week at the Davidson Theatre, Milwaukee, beginning next Sunday. The title is Mrs. Erskine's Devotion, and the scenes are laid in Australia and the United States. Al Levering is acting as manager and Sam Forrest is stage manager. The company includes Anne Sutherland, Vincent Serrano, Raymond Whittaker, Ernest Hastings, Lewis Feirce, and Lewis Wood.

The City Council confirmed the Theatre Law concessions or ameliorations, as detailed in this column last week, in a synopsis of the action of the Council's special Theatre Committee. But even this modified law rests heavily on a few houses, and it is said to be possible that they will not open.

Several members of the Mrs. Wiggs company had a rough voyage on Lake Michigan recently. Mrs. Anna Taliaferro, her daughters Mabel and Edith, and several children of the cast, all escorted by George U. Stevenson, editor of the *Amusement Guide*, set sail on a fine morning across the deep blue toward the eastern horizon. At a few miles out the boat began to rock, and later it danced up and down and twisted, with ominous crackings and squeaks. Soon all in the party, especially the children, were struggling with a tendency to feel unhappy, and later they seemed to be longing for the shore. At last shore was sighted, and the craft reached it right side up, but it required a quiet, steady railroad trip back to Chicago and some further rest and care to keep Lovey Mary in the cast that night.

The edition de luxe of The Royal Chef was brought out at the Garrick last night. Comment is deferred.

The Buster Brown engagement opened at the Great Northern last night. The cast includes, besides Master Gabriel, Al Lamar as Jack, James Cherrie as Buster's father, Sue Belle Meade as Buster's mother, Nina Randall as Susie, Marie Day as Mrs. Sweet, Helen Sherwood as Mlle. La Grand, Dorothy Zimmerman as Violet, Edyth Raio as Rose Connor, Norma Crawford as Rose Petitpas, Mamie Goodrich as the cook. Further report of the production will be given next week.

Frank Hannah, formerly a well-known tenor here and partner of George Hamlin, has been appointed consul at Magdeburg, Germany.

Friends of George Kingsbury here express deep sympathy for him on account of his recently misplaced generosity in New York, which, according to reports, reached the sum of $20 and benefitted a most undeserving man.

An informal, in honor of Madge Carr Cooke and Blanche Ring, is announced by the local chapter of the Actors' Church Alliance for to-morrow afternoon.

Margaret McDonald has been singing Alma Youlin's part in The Forbidden Land. Miss Youlin has been suffering from throat trouble.

J. J. Shubert is in town, to remain two weeks, watching the progress of The Royal Chef at the Garrick.

Robert Rogers and Louise Mackintosh were in Chicago last week, on the way to the Coast, to join the Fred Belasco Stock in a new theatre at Los Angeles.

Charles F. Brown is acting as M. B. Raymond's general representative during the run of Buster Brown at the Great Northern, but it is understood that Jeff Bernstein is to be the manager of the company on the road, with Mr. Brown in his old position ahead. Warren Lake, who has been doing the advance work here, will go East to fill the same position for the Eastern company, which will open next month at Atlantic City. W. S. Butterfield will manage that company.

Pat Bahnen came in from the rural districts of Indiana a few days ago on his way East to resume his duties with San Toy.

Harry Jackson has begun the rehearsals of What Women Will Do. Other companies now rehearsing in this city include Heart of Chicago, Veronee's Girl of the Streets and In the Shadow of the Gallows, H. B. Emery's A Texas Steer, and the Klimpt attractions.

The new season at Powers' will begin Sept. 5 with Ethel Barrymore in Cousin Kate. On the same date Fritzi Scheff will open the new season at the Illinois.

James Gorman, after putting on Buster Brown here, with several new numbers, will return East as general stage manager for Mr. Raymond, to direct the Eastern productions.

Mrs. Wiggs of the Cabbage Patch drew a $1,100 matinee last Saturday week, with the mercury at 92, and since the Wednesday matinee last week has filled the Grand full.

The engagement of chorus girls for Henry W. Savage's Yankee Consul and Parsifal companies began at the Studebaker Theatre this forenoon, under the direction of W. A. Wilson, of Mr. Savage's force of stage managers. The Consul will open the season at the Studebaker Aug. 8, and Parsifal is to be at the Auditorium later.

Manager June, of the Warrington, Oak Park, opened the season last Wednesday and Thursday with Gorton's Minstrels. Mr. June was highly pleased with the performances. It was the opening of the fortieth season for the minstrels. Colonel Gorton brought his company and equipment out from the East in a special car and rehearsed at the Warrington. Sam Lee, C. C. Pearl, Joseph Gorton, Jr., and Jake Welby are in the company.

Mrs. Luset Earl Childs, mother of the wife of William H. Sherwood, of the Rose Melville Sis Hopkins company, died at her home in this city Sunday, July 17. The funeral was held last Tuesday, and the burial was at Kendallville, Ind.

OTIS L. COLBURN.

ST. LOUIS.

Fair News—Elks' Day—Preparations for the Coming Season.

(Special to The Mirror.)

ST. LOUIS, July 25.

A steady increase in the World's Fair attendance at the big exhibition palaces as well as on the Pike is the gratifying report to be made anent the greatest of world's fairs. Careful review of the make-up of the crowds from day to day and night to night warrants the statement that the St. Louis people have not yet started for the Fair in anything like the proportion to be expected from their proximity to it. Various reasons may be assigned for this sake of things, the best probably being that there is in this town a deep-seated conviction that the Fair has raised the prices of everything in the way of living and comfort. The middle class, so-called, has not as yet survived the resentment in that relation, although calm judgment would say that no great thing can be put into operation without a corresponding sacrifice; and the gain of one part of the community, constituted as American city communities are, must necessarily be the loss of some other part. Against this argument comes the more cogent one of the transitory moments of the Exposition. Its days and nights are slipping away in beauty and added glory. Every hour adds to the impression that the enterprise will stand unapproachable in the hundred years to come. Take it for all in all, we shall not look upon its like again. Hence another, more intelligent, selfishness is bound to crop out here in St. Louis; the selfishness that will prompt the now withholding middle class to see the Fair before it is too late. This class and every other will sooner or later make this sacrifice, and once the somewhat stolid and imperturbable St. Louisans get started, once the dubious Missourians, who have to be shown, have shown themselves, they will come upon the World's Fair in their metropolis like the Assyrian, that is to say, not singly, but in battalions. Ex-Senator Carter, chairman of the National Commission, still continues to deplore the absence of extended publicity of the Fair on the part of the other fair authorities and the press in general. Semi-occasionally or even oftener, when the spirit moves him, he breaks out in print to that effect. Unfortunately the Senator, like many other public men, has not that sweep of the situation which his position might expect of him. Before making the next repetition of his periodical objurgation, he might try and find out what the men of the Pike who are standing the heat and burden of the day, likewise the night, are doing in this matter. Then would he learn that they are sending out at their own expense thousands upon thousands of letters daily to individuals and newspapers all the fair land over, and are thus coming in personal touch with the most remote portions of the country in the most effective way. The fact is that all the publicity which the Fair needs cannot be forced through one hopper, as seemed to be the intention at the start. Just like the little streamlets on the mountain side, coming, no one knows whither, finally unite in a lower level and make the mighty river, so all sources of publicity, no matter what their origin, sooner or later must consolidate in such a volume of printed noise as will inform all men and women of good will in the world of what is going on, say in St. Louis just at present, for instance. The Pike is cheerfully assuming the extra burden which this work for the good of the common cause entails, and the Pike will not waste any sleep thinking of how much the publicity lords in the administration claim as their unearned share of this good work.

Theatrical affairs are now at their lowest ebb, to continue the above fluvial simile. We are awaiting the opening of the season of 1904-1905, which date is set for the last day of this month. Then one by one the downtown houses will swing into line, and, for the first time in the town's history we shall learn just how large the local digestion is for all kinds of simultaneous amusement. The cooler nights of August, albeit they bring us the pestiferous mosquito which even Rockefeller with all his oil cannot destroy, will draw thousands downtown, and with the Fair in full blast at our Western end and a few things drawing in the middle, our life will be one sweet song of pleasure in proportion as we have the price.

Grace Lillian Walser, of this city, is fairly well launched on her professional career at Delmar Garden, where in the Louisiana spectacle she is vocally the centre piece. Miss Walser has many of the attributes of quality in her chosen art, but like most young ladies she has a number of doting friends who persuaded her to regard herself a prima donna before the days of her scale practice had quite ended. The good looking young woman is now demonstrating by hard work and close attention to professional requirements that she has the mental skill to overcome the ministrations of the thoughtless persons whose foolish flattery was calculated to give her an undue notion of her earlier capacity. Miss Walser has in her the making of a prima donna out of the ordinary, and her mentality is rapidly approaching an appreciation of that fact in her present Delmar experience. Zelma Rawston is learning quickly all the new songs that are being written for the offering and reveals marked versatility in that regard. A militating factor concerning the Delmar is that the management has permitted the entire neighborhood to be covered with noisome booths, in which shows of the lowest kind are given. The police have been arresting some of the purveyors of vile dances.

At the Odeon, the Kiralfy Spectacle, with its blue grotto and Bolossy brand of humor, is looking up. Manager Crawford's plan to cover the entire front of the building, including the windows occupied by the Masonic fraternity, with electric light pictures, seems to be hanging fire. The show is doing better because those who saw it in May have forgotten its shortcomings, and really Herculean work since has licked it into the semblance of a musical and scenic spectacle. The *Post-Dispatch* called the opening a disaster. But by dint of much tribulation, and not a little well-directed effort, the affairs of the Kiralfy are on the road to retrievement.

The Benevolent and Protective Order of Elks, than which organization none stands higher in professionally theatrical regard, had the run of the city last week, and will have more of it to-morrow, which has been set aside as Elks Day. Five thousand of the brethren are expected and already provided for. They will meet at the buildings of the various States, but to-morrow night the Pike will turn out in their honor in a parade, and the Elks will reciprocate by issuing forth, en masse, to view all the nooks and corners of that celebrated thoroughfare. The purple and white is to be seen everywhere, and in new combinations will cause the Elks to forget the awful days and worse nights which recently befell them in Cincinnati from which series of events some really harrowing details have reached us.

At the State buildings, too, much is being done for the cultivation of a better taste in music, the various concert programmes showing a marked advance over previous offerings. Many of these buildings are furnished with spacious balconies overlooking rotundas, and as the music of voices and instruments floats down from concealed hights, the effect is generally pleasing.

The Little Outcast is the Havlin opening next Sunday. The house has been equipped with an air-cooling plant, and the new fire laws received careful cognizance in the partial reconstruction of exits and other means of public safety.

The Standard, with its two frolics daily and effective burlesque, has shown no sign of wearying its constant patronage. The house draws heavily on those who like to feel at ease when taking their theatrical siesta, as it were, and the number of these patrons is apparently on the increase. Manager Reichenbach has made a scientific study of human requirements in this regard, and when Leo really studies something is bound to happen.

Maclyn Arbuckle, concerning whose work in New York in The County Chairman we still hear good reports, appeared at the Texas Building at the Fair the other day in the role of a lightning sketch artist. He showed himself possessed of much unsuspected talent. His charcoal work was clever and pleased. This announcement has, however, nothing of an indication that the rotund Maclyn intends to forsake comedy for easel. On the contrary, he knows that no worthy comedian can know too much or cultivate too far all his native talents. As he said: "It takes an all-round man to do all-round work, and this is even true of organ grinders."

Close upon the heels of the hot wave, which held the whole country east of the Rockies in its warm embrace for more than a week, has come the most delightful weather imaginable. In the last forty-eight hours the mercury never reached the 80 mark day or night; a cool breeze from the North, billed from Manitoba, is fanning the town, resting its heat-worn nerves and everything is *allegretto molto vivace*, as the orchestral score sometimes has it. People now stop stock still on the streets near the Chemical Building whither Uncle Sam has just removed his weather medicine men, just to see the cups of the anemometer or wind-gauge spin around in the Manitoban blast. We are all saying inwardly at least: "For this relief much thanks," or words to that effect, and some are so sanguine as to believe that the backbone of Summer has melted and the worst is over.

J. A. NORTON.

BOSTON.

The Deadest Time of the Year in the Theatres—Interesting Notes.

(Special to The Mirror.)

BOSTON, July 25.

To-night starts the last week of the most dormant month of the theatrical year, locally, at least; for in August things will pick up a bit, and before one knows it September will see the playhouses opening their doors. Meantime, the few theatres now offering diversion to summer play-goers are holding out bravely. Woodland began at the Tremont to-night the last four weeks of its long run here, and after that Chicago will see it.

At the Globe, The Isle of Spice enters on another week of its sojourn here, and now that the male comedy roles have been strengthened by the introduction of Alexander Clarke, Herbert Cawthorne and Gilbert Gregory, it is safe to say that New Yorkers, who are to have next sight and hearing of the extravaganza, will find much to laugh at.

A Parisian Romance is the bill this week at the Castle Square, with William Humphrey as Baron Chevrial, Florence Rockwell as Marcelle, and the other principal characters distributed as follows: Henry de Targy, George F. Farren; Dr. Chesnell, J. L. Seeley; Vaumartin, John T. Craven; Tirondel, Thomas Reynolds; Labannere, Lindsay Morison; Juliani, Edward Wade; Madame de Chevrial, Alison Skipworth; Madame de Targy, Leonora Bradley; Rosa, Alice Riker; Madame Valurey, Mabel Colcord.

Hazel Kirke will be performed next week, but it is announced that Miss Rockwell will not be in the cast, as she retires on Saturday next, two weeks earlier than had been anticipated. It is understood that Miss Rockwell is to fill other engagements prior to taking up her work for the regular season. She will be succeeded by Lillian Kemble.

The Colleen Bawn is one of the strongest plays in the repertory of the Bowdoin Square Theatre, and it will be given there this week. Corinne Cantwell and Florence Hale are to be the beneficiaries of the testimonal bill of Thursday afternoon and night, when special performances of The Wages of Sin will be given.

The Grand Opera House will reopen on Aug. 6 with The Waif's Paradise, to be followed by the Russell Brothers in The Female Detectives. Manager Magee will introduce a novelty in the Nellie B. Chandler Ladies' Orchestra as a permanent feature, instead of the old orchestra, and incidently he has greatly improved the interior of the house.

The Sho Gun will open the regular season at the Tremont Theatre on Aug. 22. On the same date the Majestic will offer the Eternal City, with E. J. Morgan in the leading male role; and the dates of opening, with attractions, at the Colonial, Hollis Street and Park Theatres already have been announced in these columns.

It was rather pathetic to note in one of the Sunday newspapers three dramatic paragraphs—one announcing the death of Wilson Barrett, and the others announcing that "he will go into the Comedy Theatre, London, on Aug. 29" with his new play, and that he "will make an American tour," &c.

Walter Wentworth, who claimed to be an actor, has been sentenced to the reformatory for the larceny of a pair of valuable cuff buttons from a Boston friend.

The lights went out in the Bowdoin Square Theatre last Friday night, and for a time there threatened to be trouble. It seems that a woman in the audience accidently touched one of the stage lights with the metal tip of her fan, during a partly darkened house for a change of scene, and instantly the whole circuit was burned out. The stage electrician did some tall hustling for a minute before he could throw enough light into the auditorium to keep people in their seats.

Manager William D. Andreas is in great demand among his many friends in and out of the theatrical profession, and he wishes that his vacation could be much longer. He has learned country ways in New Hampshire, and is booked for Onset, where there is quite a theatrical colony, for a brief visit with Holyoke friends, thence to Hamilton, and finally to Nantasket, where he will remain until the Park Theatre opens, Sept. 5.

Percy Sage, the son of Mrs. Abby Sage Richardson, author of The Pride of Jennico and other well-known plays, is in town in the interest of some of Henry W. Savage's productions, and is making his business headquarters at the Tremont Theatre.

Mrs. Alfred Hudson, of Baltimore, wife of Alfred Hudson, the well-known actor, has been visiting Mrs. Alan MacKintosh, of Brookline, mother of Mrs. Rogers, professionally known as Louise MacKintosh.

Leonora Bradley, since her return to the Castle Square Theatre Company, has been overwhelmed with social courtesies from the best people in Boston, many of which she has been forced to decline because of pressing professional duties.

Charlotte Hunt, leading lady of the Lathrop Stock Company, celebrated her nineteenth birthday, Sunday, at her Brookline home. Miss Hunt is probably the youngest star or leading lady in the country.

W. E. GREENOUGH.

PHILADELPHIA.

First-Class Houses to Delay Openings—Popular Price Houses to Open Early—Notes.

(Special to The Mirror.)

PHILADELPHIA, July 25.

The Park Theatre, with The Belle of New York, closed its doors July 23, after a season of fifty-one weeks.

The Bijou Theatre Stock company is giving a splendid entertainment with The Rector's Garden, an American comedy, by Byron Ougley, which is highly appreciated. Mr. Barnes of New York Aug. 1.

Our high-priced theatres are going to delay their openings as late as possible, while the popular-priced houses will all open early in August.

The Grand Opera House, under the management of George A. Wegefarth, greatly altered and improved, opens the middle of Au-

gust, having secured a good class of bookings, heretofore only seen at the $1.50 houses.

The National Theatre opens Aug. 13 with The Devil's Auction, to be followed by Hearts Adrift, Aug. 22.

Janice Meredith will be the opening card at Forepaugh's Theatre Aug. 13. Barry O'Neil has been engaged as stage manager.

Darcy and Speck's Stock company inaugurates its season at the Standard Theatre Aug. 20. Mattie Choate, Fanny Granger, Alice Gilmore, George Arvine, Warren F. Hill, Charles Harris, and Joseph Cleworth are the principal artists.

The Parks: All the attractions remain the same.

Cape May Notes: John B. Wills' Musical Comedy company is doing well at the Iron Pier, the vaudeville features this week being Vic Richards, Charles J. Shea, Kelly and Moir, Capital City Trio, and the Huntingdon Family. At Sewall's Point Pavilion James McCool and company are the new attraction for this week. Frank Nirdlinger, business manager of the Broad Street Theatre, is resting there at his Summer villa.

William G. Baker, a former actor, who played in various stock companies, was found dead in his room July 19.

S. FERNBERGER.

CINCINNATI.

Marco Polo—The Girl from Paris—Clarke's Juvenile Opera Company.

(Special to The Mirror.)

CINCINNATI, July 25.

Marco Polo entered upon its second week at the Zoo last night, with prospects flattering for a big week's business marking the close of its second successful run in this city. Part of the scenery was demolished by a heavy windstorm last Tuesday afternoon, but the damage was quickly repaired, and the big spectacle is now running more smoothly than ever.

The Chester Park Opera company yesterday took the long step from The Mikado to The Girl from Paris, and succeeded in giving a lively and entertaining performance of that once popular musical comedy.

The stock company at the Lagoon closed its season on Saturday night, with the last performance of Turned Up. For the remainder of the Summer the theatre will be devoted to vaudeville.

Clarke's Juvenile Opera company continues its successful engagement at Coney Island.

Last week witnessed the largest and most successful reunion of the Elks in the history of the order. The city was decorated and illuminated in their honor as never before, and in spite of some overcrowding for a day or two an enjoyable time was had by all. It is needless to say that the gay throng of visitors added greatly to the prosperity and liveliness of the Summer parks and theatres.

H. A. SUTTON.

SHOP TALK.

"Is politics forbidden at this festive board?" The question was asked by the tall man.

"I have always maintained," said the tragedian, "that it is one of our greatest misfortunes that the members of our profession take so little interest in politics. As a profession we are without voice or influence in our own Government, local and national. The fault is our own. Every American citizen should be a politician and a partisan, premising that first and always he is an American."

"From a careful analysis of the last census," said the fat comedian, seriously, "and a comprehensive study of the emigration statistics, I find that the American will become extinct in just five and one-eighth generations. In 2009 A. D. the species will cease to exist as a distinct entity."

"As we will all be playing harps at that time, your statistics are not pertinent," said the tall man.

"The English language will also become extinct. The dominant tongues will be corruptions of the Latin and Hebrew," continued the fat man. "There will be a conflict of authority between Rome and Jerusalem, followed by civil war, the test of strength between Metzoth and Garlic—"

"And there's where the Irish and German will come in," said the tall man.

"Right," said the tragedian. "Statisticians who revolutionize social and political conditions and fail to include the Irishman and the German in their deductions will assuredly come to grief. The mercurial quantity of the Irishman will not down, and the solidity of the German adds to that with which it is incorporated here. The Irishman is not only a good fighter and a natural born politician; he is a citizen. He assimilates. He becomes blood of our blood and bone of our bone. And so long as that snug island continues to propagate and emigrate, as it has done during the past hundred years, and the most enterprising and assimilative of Germany come here to become actual citizens, Anglo-Saxon supremacy on this continent, social and political, is safe."

"And now, gentlemen," said the comedian, "having settled that matter, to your own satisfaction at least, we can proceed to fix up matters in a political way for people now on earth."

"My original question," said the tall man, "as to whether politics is necessarily tabooed at our Shop Talks having been negatively disposed of, we will tackle a subject feared and shunned by politicians of both parties—viz., the tariff. I am an American with a big A. I am, moreover, a protectionist on general principles. I have observed and studied to a limited degree its effects upon our manufactures and various industries. I witnessed the almost magical recuperation of France, following the Franco-Prussian War, under her system of protection. But it does not appear to me that we are now in a position to recognize the fact that what may have been necessary twenty or twenty-five years ago is not in all cases necessary now. There must be something inherently at fault in a condition that makes possible the acquisition of these enormous individual fortunes. This centralization of untold millions through the prohibition of competition. I was talking yesterday with a contractor largely interested in Southern railroad building. He informed me that he can buy American steel rails in Europe, pay the European export duties, and land them in New Orleans by vessel cheaper than he can land the same rails, purchased of the trust in Pennsylvania. In a word, he can buy in Russia an American steel billet for twenty-three dollars that will cost him thirty-one in Pittsburgh. This applies to most of our manufactures. The American farmer must pay for an American reaper, made in Ohio or Indiana, a hundred dollars, while it is sold in Moscow for eighty. I have read the platform declarations of both parties, and find nothing in either to indicate a determination to give this subject the heroic treatment it appears to require."

"The tariff," said the tragedian, "is a proposition that, like the poor, we shall have always with us. This is a vast country, with intersts diversified and conflicting. When, in 1880, General Hancock, Democratic candidate for the Presidency, pronounced the tariff a local issue, he hit the nail squarely on the head, and was overwhelmingly defeated. Being a blunt soldier, and not a politician, he told the truth. Everybody with sufficient intelligence to have an opinion on the subject knew that he had spoken the truth, but the truth must be studiously avoided very often during political campaigns. Because a thing is true it does not follow that it is good politics to proclaim it from the house-tops. More's the pity. A small boy, reading the evening paper, asked his pa what was the difference between a statesman and a politician, and pa, who had just been bounced from the custom house, replied that a statesman was a politician out of a job and *vice versa*. Many of our politicians, and all of our statesmen, of both political parties, know that the great question of radical tariff revision must be met *some day*. That safe middle ground between a practically prohibitory tariff and free trade must be found. Duties that met conditions fifty, forty, thirty, or even fifteen years ago are inadequate now. Infant industries that received Governmental patronage in the way of premiums and prohibitory tariffs have become mighty giants. The infants have grown to such proportions that the parent fears to tackle them. J. D. Whelpley, in a recent article, tersely puts it thus:

"'Our politicians are too well aware of the enormous labor involved in revison to welcome a movement in that direction. They know that tariff agitation breeds uncertainty in business, generally causing depression. The clamor of every industry for recognition, the fight of enterprises that flourish under existing custom duties against any change, the demands of manufacturers for free raw materials, and the demands of free raw material men for protection—all these opposing claims, besides the interest of the consuming public, result in confusion "in which principle is too often lost sight of and the construction of a tariff law degenerates into barter for political support savoring of the bargain counter."'

"How long will this politcal cowardice, this lack of real statesmanship in our law makers, continue? Possibly until the ominous rumble of social discontent arouses some slumbering giant, some man who has the foresight to recognize an impending tragedy, and the genius to avert it. In all probability it will not be in our day, but the hour will come, and with it the man. Meantime we must jog along as best we can. Our present campaign promises to be conducted on lines of comparative decency. That is something to be thankful for. It will turn largely upon the personalities of the candidates. Of one we know much. He has been largely in the public eye, both local and national, for many years. Of the other, little or nothing is known outside of his own State. Here he is known as an able jurist and model citizen. Recent events have also shown him to be a shrewd politician. Both men are personally clean. That is much. The present Executive has made both friends and enemies during the past three years. Together with his brilliant Secretary of State he has made history greater and more potent in point of actual achievement than any since the Civil War. Every American with whom country is superior to party will approve his action in Panama, and history will give him credit for facing politicians of both parties to preserve the honor of the nation by keeping faith with Cuba. It is my personal conviction that Colonel Hay will take his place in history as the greatest diplomatist who has filled the chair of the Secretary of State up to the present time. One act of the present administration which will, in my judgment, cost the President many votes in his own party is the undue forcing of General Wood. Whatever that officer's points of excellence, they are not sufficiently known or recognized by the masses of voters to justify in their minds his unprecedentedly rapid elevation over the heads of older, more experienced and concededly able soldiers. Another point almost lost sight of by the masses, but resented with much bitterness by thousands of educated, thinking citizens, is the custom of giving preference to the sons of Army and Navy officers in the Presidential appointments of cadets at large to West Point and Annapolis. History records few cases where the genius of great soldiers or great admirals has passed to their sons. But, aside from this fact, the custom tends to the establishing of an aristocracy. It is dangerous. It is contrary to the genius of our institutions. Recent experiences of the English Army in Africa illustrate the fatal error of entrusting the lives of good soldiers to the command of aristocratic degenerates. Yet these faults, if faults they are, did not originate with the Roosevelt administration. They were inherited from former administrations. But many thousands of us, who believed in the courage and rugged Americanism of the young President, hoped to see him establish precedents of his own in these particular cases. He notably failed to do so in the case of Wood, and up to this time has shown no disposition toward a reform in the other direction. But there is still time. Let us watch and hope."

"And now, gentlemen," said the fat comedian, emptying his glass, "since you have arranged for the permanent perpetuation of a republican form of government on this continent, and since an excellent dinner and a short nap have restored me to normal conditions, I will ask you to listen to this lay of the press agent just clipped from an influential journal:

The county committees, city council, and lodge of Elks of Mount Vernon, Knox County, Ohio, have inaugurated a movement to erect a monument to the memory of Daniel Decatur Emmett in the public square of Mount Vernon, Ohio. The committee is composed of the best citizens of that city. "Uncle Dan" Emmett was born and reared in Mount Vernon. After traveling fifty years, during which time he became famous as the originator of American minstrelsy (the so-called "first part," at least) and as the author of the song "Dixie," he returned to his old home at Mount Vernon, where he died this month. "Dixie" has been adopted as the anthem of the South, yet is equally as popular north of the Mason and Dixon line. The people, not only of Mount Vernon, but of the State of Ohio as well, are proud of Emmett's citizenship, and have united to erect this monument to his memory. Persons who feel interested will be asked to contribute to a monument fund. The popular subscription to the fund will be from one penny up. A number of the Confederate camps have signified their intention of contributing, and a bank in Mount Vernon will be the depository. For a number of years Al. G. Field was a friend and admirer of Emmett. The Mayor of Mount Vernon, in appointing the committee, named Mr. Field as chairman. He has accepted the commission, and a plan will be set on foot soon to start subscriptions in all parts of the country.

"I desire to place myself on record in approval of this action on the part of the County Committee, City Council, *et al.*, *in re* the late Daniel Decatur Emmett. They have my permission to erect. Contribution conditional upon suitable erection. During the past fifteen years I occasionally struck the town of Mount Vernon, Ohio. On these occasions it was my custom to go out to the little patch and have a chat with Uncle Dan Emmett. On these visits I acquired information most interesting. That's why I am glad to learn of the noble resolve of the press agent of the County Committee, City Council, *et al*, &c., *in re*, &c. You will observe my flow of language. You will note also that I quote Latin and evince a knowledge of legal phrases. Mere trifles, gentlemen. Under favorable conditions I have been known to converse fluently in several dead lauguages. That is, they must have been dead, as it was remarked by several that they never heard such language before."

The tall man looked puzzled, but the tragedian smiled understandingly, and ordered another quart.

"It has for many years been customary at our seances for me, as the comedian of this more or less gifted trio, to 'close the show' with a funny story. My story this evening will not be a funny one. But it will be a true one. On a visit to Mount Vernon, Ohio, in the Winter of 1893, I first saw Uncle Dan Emmett. It was a bitter day in February. He was poorly clad and carrying a saw, buck saw and an ax. He was an infirm old man of nearly seventy-five. He was looking for odd jobs of sawing or splitting wood. He had, it appears, been for several years so employed about the streets of Mount Vernon. A short way out he had a cabin and a patch of ground, where in the Summer he cultivated vegetables and raised a few chickens. He had a wife, and the old couple barely managed to keep the wolf from the door. They were desperately poor. On the seventeenth day of February, 1893, I sat in the rooms of the Actors' Fund of America, then at 12 West Twenty-eighth street. Louis Aldrich, then president of the Fund, in my presence, dictated the following letter, copied to-day by permission of an officer of the Fund:

Mr. Dan Emmett, Mount Vernon, Ohio.

DEAR SIR: Enclosed please find a check to your order for $50, a donation from the Actors' Fund, to enable you to purchase such clothing and comforts as your immediate necessities require.

I beg leave to assure you that the Actors' Fund does not propose to desert you in your old age, and had your case been called to its attention sooner they would have been glad to respond. I have written to an institution at St. Johnland, Long Island, N. Y., a few miles from this city. This place is fitted up for the comfort of elderly gentlemen. If the matter can be arranged, and you would like to make your home there, the Actors' Fund will send for you and see that you are surrounded with every comfort for the rest of your life. Understand, my dear sir, that you will not be a pauper, or anything like it, but a guest, paid for by the Actors' Fund.

If you will kindly communicate with me, and express whatever wishes you may have in the matter, we can speedily come to an understanding. What the Fund wishes to do is to make you comfortable. Yours very truly,

LOUIS ALDRICH, President.

Per LESTER S. GURNEY, Assistant Secretary.

Dan Emmett is dead, and it is not necessary to quote his reply, further than to say that it was tearful and grateful. The old man imagined himself forgotten by everyone on earth. He wrote that he had an aged wife. If the laws of the Fund made it possible for them to give him three or four dollars a week in money, it would no longer be necessary for him to tramp the streets doing odd jobs and the most menial labor. With that sum and his chickens and eggs and his vegetable garden in the Summer he would feel quite an autocrat. The Executive Committee, Louis Aldrich in the chair, made the appropriation five dollars weekly.

I was to-day permitted to make a copy of the following letter from the files:

MOUNT VERNON, O., June 29, 1904.

Executive Committee Actors' Fund.

GENTLEMEN: By request of Mrs. Dan Emmett I write to tell you of the sudden death of Mr. Emmett on the evening of June 28. He had not signed the receipt for the five dollars sent June 25. She requests me to sign it for her, also to give you her heartfelt thanks for so generously contributing to their comfort for so long.

As a friend I sincerely hope you will continue to be good to the widow, though she knows that the Actors' Fund applied only to her husband. Her address will be here for some time. Respectfully,

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This letter is signed by a lady.

During the period of nearly twelve years intervening between these two letters the author of "Dixie" received each week the sum of five dollars from the Actors' Fund. The total amount paid him was nearly three thousand dollars.

And now the "County Committee, City Council," *et al., ad nauseam*, are going to erect on the public square at Mount Vernon a monument to the memory of the distinguished author, of whom both city and State were so proud. When I say they are going to erect a monument, &c., I should qualify. They will supply the site and the ozone; the rest of us are supposed to supply the cash. Beautiful thought! Noble citizens! Beneficent press agent! Meantime, who is going to supply food and shelter and raiment for the widow?

MILTON NOBLES.

NOVELLI'S AMERICAN REPERTOIRE.

George C. Tyler has just returned to Paris from his meeting with Ermete Novelli, the great Italian actor, at Genoa, Italy, Novelli delaying his departure for his South American tour until Mr. Tyler's arrival. During Mr. Tyler's week's stay in Genoa it was agreed that the plays for Novelli's American season would be: Louis XI, Papa Lebonnard, a comedy in four acts, by Z. Aucard; Shylock, in four acts, an abridgement of The Merchant of Venice, by Professor Gunner; The Taming of the Shrew, in four acts, by Ermete Novelli; King Œdipus, in three parts, by Sophocles; The Husband in the Country, a comedy in three acts, by Scribe; King Lear; The Benevolent Barber, a comedy in three acts, by C. Goldoni; Kean, a comedy in five acts, by Alexandre Dumas; The Basket of Father Martin, a drama in three acts, by Cormons; Othello; Michael Perrin, a comedy in three acts, by Bayran; The Great Marl Pit, a drama in four acts, by G. Honet; The Civil Death, a drama in four acts, by P. Giacometti; Alleluia, a drama in three acts, by M. Praga; My Wife Has No Style, a comedy in three acts, by Bernard; A New Drama, a drama in four acts, by Estebanez; The Son-in-Law of Mr. Poirier, a comedy in four acts, by Auger; The Ystintoria, a drama in two acts, by Bazere; Hamlet, in four acts; and a number of one-act comedies and monologues. Novelli and his company sailed for Genoa for Buenos Ayres on July 13. This will be the fourth tour he has made of the South American cities, and he has always been a great favorite there. His plan is to complete his circuit of the South American cities late in October, and about Nov. 1 he will go to Havana to fill an engagement, his first in that city. From Havana he goes for a tour of Mexico—also new territory for him—and that will carry him up to the end of the year, and he will come to New York directly from Mexico.

THE BOSTONIANS CLOSE.

The season of The Bostonians, at Atlantic City, came to a close last Saturday evening, and the company will not appear again until next Autumn. Reports were circulated yesterday (Monday) that the singers were stranded, and that the closing meant the disruption of the financial organization that has, during the past year, controlled the enterprise. This, however, is not the case.

The Bostonians closed their regular season of forty weeks—during which they had been prosperous—at the Grand Opera House, in this city, nine weeks ago. They then began a supplementary Summer season for the particular purpose of experimenting with their new opera, The Queen of Laughter. They played in Boston for five weeks, and in Atlantic City for three weeks, which covered the time booked for the supplementary season.

The bills of the company and the salaries of the players will, of course, be paid in full, as the financial organization in control is perfectly sound. Plans for next season are already well under way, and the company will begin its tour early in the Autumn.

ENGAGEMENTS.

Frances Ring, a sister of Blanche Ring, was engaged last Saturday by Henry W. Savage for the role of Lucy Rigby in The County Chairman company, to succeed Miriam Nesbitt. This will be the only change in the original company, which reopens Wallack's Theatre in September.

Lillian Longmore, for the leading role in The Little Church Around the Corner.

George L. Stout, Ed West, and Alban Purcell, for the Tillie Olson company.

Irene Verence, Nellie Maskell, Jessie Lansing, and John Fernlock, for A Girl of the Slums.

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DISCUSSING REMEDIES.

THE state of the drama in England has led to the discussion of many plans for remedying evils that have resulted from the conditions that now prevail. In these discussions all sorts of persons have taken part, from dramatists and managers to playgoers, critics and the large tribe of those who rush into print on any pretext.

The question of governmental aid has been prominent in the general agitation, and although this question has little practical interest here, where State aid is not considered feasible for various reasons, its discussion abroad, where it is practiced in many countries, presents facts and theories that are interesting, as they relate to the economy of the theatre.

The English Illustrated Magazine recently addressed to prominent actors, authors and critics—including many on the Continent as well as the English—the following questions:

(1) What would be the most practical and effective means of giving a new impetus to the drama?

(2) Would the institution of a State-aided theatre and conservatoire be beneficial or detrimental to dramatic art?

(3) Would the reform or the abolition of the censorship of plays advance the interests of the drama?

The responses to these questions are coming in gradually and are being published serially. As is usual in such symposiums, most of them present the personal viewpoint rather than authoritative suggestion. For instance, HALL CAINE is against any outside assistance to the drama, and takes a thoroughly commercial view of the question. "Dramatic art," says he, "like all other forms of art, can only be exercised in the spirit of compromise—the result being something that lies midway between what the artist could wish to do and what he may do." EDMUND GOSSE also believes that the theatre should have no "fortuitous aids." SYDNEY GRUNDY somewhat cynically rebukes the effort for information by saying that "the most practical and effective means of giving a new impetus to the drama would be for every newspaper and magazine, club and debating society and after dinner orator to refrain from talking and writing about it for a period of at least twelve months." Incidentally it may be presumed that Mr. GRUNDY has no purpose to submit anything new in the form of drama to the public during the period involved in the prescription which he writes as a remedy. The actor-managers who have responded to the questions believe in State aid with remarkable and suggestive unanimity, and Mr. BOURCHIER advocates a supported conservatoire that should have a single head.

The more interesting replies to the questions come from Continental writers, who have object lessons in State-aided theatres. ALFRED CAPUS admits that neither State encouragement nor private enterprise can create talent, but believes that both can furnish an atmosphere favorable to the birth and development of talent. JULES CLARETIE believes that the most practical means for the encouragement of dramatic art are to devote money to the foundation of theatres, to give advice and encouragement to comedians, and to give authors the wherewithal to produce their plays. An opposing view is taken by FÉLIX DUQUESNAL, who denies that State-aided theatres are useful, although he does not think they are detrimental. AUGUSTIN FILON, who is both author and critic, and who has more knowledge as to conditions outside of France than the average French writer, believes that a subsidized theatre, if fully endowed and properly managed, would render signal service in freeing the English stage from the grip of the actor-manager and the sordid commercialism that makes long runs necessary. "And it would gradually create a repertoire," says he. "I can imagine a brilliant week's bill at the new theatre, where Elizabethan drama should alternate with eighteenth century comedy, or with a new play by a contemporary writer. Special afternoons might be reserved for foreign masterpieces, old and new, from MOLIÈRE down to IBSEN and SUDERMANN and D'ANNUNZIO—the plays to be translated, not adapted—a short address by a well chosen lecturer to serve as an introduction to the performance." M. FILON sees no objection to pecuniary assistance from the State, "on the express condition that such assistance would be too dearly bought if the new theatre should be handicapped by those minute and tyrannical regulations that make the internal organization of the Comédie Française a wonder and a puzzle." Among other expressions, those of BJÖRNSTJERNE BJÖRNSON and HEIJERMANNS, author of The Good Hope, are worthy of note. The former is in favor of a State-aided theatre and a reform of the censorship of plays. The latter believes that the excessive devotion and attention of the English to sport has killed all inspiration for and appreciation of the intellectual drama. One of the remedies he suggests is the reduction of prices for seats at the theatre. As to State aid, he thinks it is harmful, as it "protects easy and timid art." He holds that wherever the State endows drama "art loses its enthusiasm, its youth, its revolutionary ideas. And evolution and revolution are as neecssary to humanity as the Spring to nature."

More good than harm results from discussion of any subject, for agitation is a sign of life and a desire for something better. The theatre in past generations has had its periods of failure and demoralization, but at no other period than this could its faults and condition have been so serious, for never before has it held so great a place in life. In the older times its retrogressions and stagnations were comparatively of less concern, for then it was a less complex institution and civilization itself was more crude and simple. The commercialism that distinguishes the theatre now, and that hinders its best development, is simply a reflection of the commercialism that dominates everything. The theatre is in a period of transition, as other human institutions are in an age of greed, unrest and eccentricity. It shifts under the touch of the money making hand to cater to ever changing and abnormal appetites and fancies. But it is sound at the core—as human nature itself is—and sooner or later it will manifest itself soundly in response to the sanity that must overtake all other things that now are disturbed and unsettled.

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MARTIN DRAKE.

Martin Drake died suddenly at his home in Norwood, Mass., July 15. On July 18 he was buried in the Rural Cemetery, at Walpole, Mass. Mr. Drake was for forty years one of the best-known theatrical men in Boston. He went to Boston when a young man, and became an usher in the Morris Brothers, Pell and Trowbridge Minstrel Hall, diagonally opposite to the Old South Church and directly opposite to the *Transcript* building of the present day. Billy and Lon Morris, John Pell and Joseph Trowbridge were the owners of that famous minstrel hall, to which the bluebloods of Boston would often go. Even Ralph Waldo Emerson would glide in to a Saturday matinee occasionally to hear and see Master Barney warble, Little Mac do an "Essence of Old Virginny," Add Ryman make a political stump speech, Hughey Dougherty tell about the bitter sweetness of his mother-in-law, Johnny Mack rattle the bones, Billy Morris twirl the tambourine, Lon Morris as interlocutor, and Frank Kerns do a *ne plus ultra* song and dance, all followed by an afterpiece, like A Slippery Day, Nine Points of the Law, Sinbad the Sailor, Ixion, or the Man at the Wheel, or The House That Jack Built. On Wednesday and Saturday afternoons the Morris Brothers' Opera House orchestra and balcony looked like a happy kindergarten, with fine children and their mothers and grandmothers—all the way from five years of age to three score and ten. And it certainly was the most celestial spot on earth on those afternoons, for the actors tried their level best to do their level best by their little admiring and gurgling guests. When the Continental Theatre was opened, at the corner of Howard and Washington streets, Mr. Drake became treasurer of it, and when it was turned into a store he went to Selwyn's Theatre, afterward the Globe. Arthur Cheney was manager of Selwyn's, John Stetson of the Globe. Under Mr. Cheney the world's greatest stars appeared at Selwyn's, and Mr. Drake was a favorite with all of them, and all with whom he came in contact—actors and patrons. He was born in Stoughton, Mass., May 19, 1838. His wife survives. She was Sylvia L. Hartshorn, of Walpole, Mass., and they celebrated the fortieth anniversary of their marriage on June 30 of this year. Mr. Drake is sincerely mourned by thousands of New Englanders. He was a member of the Joseph Warren (the Bunker Hill Warren) Lodge of Masons, of Boston.

CHARLES M. COLLINS DEAD.

Charles M. Collins, who for more than thirty years had been prominent on the American stage, died at his home in New Rochelle, N. Y., on July 21, of Bright's disease, from which malady he had been a sufferer for two years. He successfully combatted his illness, however, until last April, when his condition became such that he was obliged to give up active work. His last public appearance was at Trenton, N. J., on April 11, in the character of Sheik Ilderim, in Ben Hur.

Mr. Collins was born in England fifty-two years ago, and early in life he came to America. His first work of importance on the local stage was at the Union Square Theatre, under the management of A. M. Palmer. There he made his first success as John Strobe Low in Bronson Howard's play, The Banker's Daughter. In 1884 he left the Union Square company to play in support of Lawrence Barrett. Under Mr. Barrett he advanced greatly in his art, and was successful in such roles as Brutus in Julius Cæsar, Antonio in The Merchant of Venice, the Ghost in Hamlet, and Master Heywood in Yorick's Love. When Edwin Booth and Mr. Barrett became co-stars, in 1887, Mr. Collins was a members of their company, and upon many occasions when Mr. Booth was ill he appeared in his stead. During his later career Mr. Collins played in support of Madame Modjeska, Robert Downing, Julia Marlowe, Mary Mannering, and with the Augustus Pitou company.

At the time of Mr. Collins' death a number of his professional friends were arranging a benefit performance for him, to be given at the New Rochelle Theatre. Francis Wilson, Frazer Coulter, Grace Thorne Coulter, the Rogers Brothers, Joseph F. Sheehan, Pat Rooney, Ethel Levy, Cole and Johnson, Belle Gosman, E. W. Kemble, the Juggling Macbaus, Young and Devoie, and other players had volunteered to appear. As Mr. Collins leaves his family—consisting of his wife and three children—in straitened circumstances, the benefit project will be carried forward, and the performance will take place this (Tuesday) evening, at the New Rochelle Theatre.

LETTERS TO THE EDITOR.

Where There Is Nothing.

BUFFALO, N. Y., July 19, 1904.

To the Editor of the Dramatic Mirror.

SIR: One should not have expected, perhaps, that newspaper criticism would care for Where There Is Nothing. Mr. Yeats himself clearly did not expect it. Paul Ruttledge himself speaks of newspapers as representing those who "think in flocks and roosts." Where There Is Nothing is essentially written for him who thinks as "a single soul," nay, for him who, in Mr. Davidson's phrase, is "willing to place all ideas in the crucible." One does, however, demand of critics, whether they endorse or condemn, a slight approach to accuracy, and "Gawain's" account of the play in your columns bristles with inaccuracies that it would be impossible for a critic who had paid any due heed to the play to commit. He states that "Paul bullied the local monks, taking care to insult them by saying that 'where God is there is nothing,' and sundry little ejaculations of that sort. *Anon* Paul became a traveling tinker." It is at the close of the first act that Paul goes off to join the tinkers. So "Gawain" states that Paul bullies the monks and preaches his gospel of nothingness in the first act. On examination one finds that Paul does not state that "where there is nothing, there is God"—"Gawain" cannot even get the central phrase of the play correctly—until near the end of the second scene of Act Four (p. 163). Nor is this gospel even implied in the First Act. The germs of the mystic Nihilism do exist. Paul has visions of "pulling down something," "sometimes it is the whole world that I am pulling down." But this is still so far from any conflict even with dogmatic Romanism that the one monk introduced in the first two acts—Father Jerome—at the close of their scene in the first act desires him "to come and talk to our superior," and to "come to the monastery" (pages 27, 28). This is far more than a verbal inaccuracy. "At first," writes Mr. Archer, "Paul's revolt is mainly moral, Tolstoyan. Pursuing the very method of Tolstoy, he reduces the social system to absurdity by contrast with the Christian ideal as set forth in the Sermon on the Mount. But presently his revolt extends from the moral to the metaphysical domain. He no longer attacks the order of things, but their essential nature. He indicts existence and yearns back to nothingness." There is one great technical blunder in Where There is Nothing: the division of the fourth act into two scenes separated by an interval of five years. The play should be in six, not five acts. The psychical evolution of Paul, however, is worked out with masterly technique, and by introducing the Nihilism so early "Gawain" destroys the march of the tragedy.

Even more a creation of "Gawain's" imagination is Paul's "bullying" of the monks in the first act. Paul's friendship with Father Jerome is a prominent feature of the play. This is emphasized at the very beginning. When the play opens, Paul's brother, Thomas, comes out and urges him to come into luncheon to meet the other Justices of the Peace—the leading men of the district. Paul refuses because they bore him (pages 13, 14). A moment later the humble priest comes out to beg for a loan of Paul's donkey. Paul immediately cries, "Oh, Father Jerome, I am delighted to see you. I haven't seen you for ever so long. Come and have a talk; or will you have some lunch?" Does "Gawain" think he is being bullied whenever he is asked out to luncheon? When Paul and Father Jerome meet in the second act their discrepancy is more apparent, but, so far from bullying, at the very close of the scene Paul saves Jerome from the wrath of the tinkers as "a friend of mine" (page 87). When they next meet in act four, scene two, their discrepancy has become complete. It may be noted, however, that Jerome parts from this man who has "bullied" him with deep regret.

"PAUL: 'Why are you crying, Jerome?'

"JEROME: 'Because we that were friends are separated now. We shall never be together again.'

"PAUL: 'Never again? The love of God is a very terrible thing.'" (Page 151.)

Even in the famous preaching scene a little later Flaubert would scarcely have accepted "bullying" as a *mot propre*. It is rather the Superior who "bullies," throwing Paul out as a "blasphemous rebel" (page 163); Paul with quiet intensity is "one by one plucking off the rags and tatters of the world" (page 169). In the last act it is the orthodox crowd who stone and murder; the "bully" goes readily to his death as an early saint might have done.

"Gawain" also informs us that "later, finding that even marriage has its disturbing influences, he sought out some more monks whom he joined," and still later speaks of "the gypsy bride whom he had deserted soon after the strange wedding ceremony." Thus Paul is represented as a kind of male Nora escaping from a tinker doll's house. For me, who had read the play some dozen times, the information had the merit of novelty; unhappily, on consulting the scene of Paul's coming to the monastery (act four, scene one, page 126-131), I do not find the information confirmed by Mr. Yeats, who would seem the best authority. Paul is ill, "bent and limping," and the tinkers, including his wife, leave him, not he them. Here is the parting of Paul and Sabina:

PAUL: "Good-bye, Sabina. Don't cry; you'll get another husband."

SABINA: "I'll never lep the budget with another man; I swear it." (Page 130.)

"Gawain's" conscience apparently smote him for entangling Paul with the respectable, not merely as a Nihilist, but as a wife deserter. He kindly introduces a sentimental touch, telling us that "he died in a more or less convenient roadway, apparently recognizing in *articulo mortis* the gypsy bride." Paul, it happens, does nothing of the sort. He raises himself upon his elbow and looks at Sabina. She calls out with poignant joy, "He knows me; I was sure he would know me." But for Paul Ruttledge no love or human desire is comparable to "those desires," of which Mr. Yeats has told us in "The Tables of the Law," "so unbounded that no human vessel can contain them, intuitions so immaterial that their sudden and far off fire leaves heavy darkness about hand and foot." For Sabina Paul has no thought or word. Though looking at her to whom he has given all he possesses of earthly love, he speaks to one of his disciples. "Colman, Colman, remember always where there is nothing, there is God." He sinks down again, and these are his last words. (Pages 210, 211.) A fitting ending, surely, for the enigmatic and saintly figure, but it seems to have passed "Gawain" by. In fact, if he paid no more attention to the play than is evident in his article, it is scarcely a wonder that he did not care for it or understand it. Where There Is Nothing is a play that demands constant attention, and a mind that observes and combines what is passing before it. Yours very truly,

JAMES PLATT WHITE.

As a Matter of History.

NEW YORK, July 22, 1904.

To the Editor of The Dramatic Mirror:

SIR.—In your July 23 number you published an item in reference to the transformation into a theatre of the old church, 143 West Forty-eighth Street, formerly owned and occupied by the congregation of First Church of Christ, Scientist. It is stated that in this building "Christian Science was first started in New York."

As a matter of history, it may be interesting to note that the First Christian Science church was organized in this city in January, 1888, with fourteen members. Meetings were then being held in a room over Caswell and Massey's drug store on Fifth Avenue and Forty-seventh Street. After various intermediate steps, the congregation had grown sufficiently in 1894 to warrant renting Scottish Rite Hall, then standing on the corner of Madison Avenue and Twenty-ninth Street. In 1896, Dr. Heber Newton's old church, on West Forty-eighth Street, was purchased and remodeled, and last Summer the congregation again moved into their handsome new edifice at Central Park West and Ninety-sixth Street, which was then nearly completed.

The rapid growth of this church is, perhaps, unprecedented in religious history. During the past sixteen years the membership has increased from fourteen to nearly fourteen hundred, and the congregation, even at this season of the year, frequently exceeds that number.

Yours truly,
RICHARD P. VERRALL,
Publication Committee.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.*]

T. R. I. X.: If you write a play and have it copyrighted, and some other company produces it under a different title, and changes the names of the characters and places, you certainly can make the thieves pay for it.

M. H., Atlantic City, N. J.: Presumably, you read THE MIRROR. Then why send in such a query as, "Can you inform me where in New York I will find the offices of some of the managers either for comic opera or drama?" Their names are legion, which with their business headquarters appear from week to week in the columns of THE MIRROR.

MERCIA, South Bend, Ind.: 1. There is no mention of The Man in the Iron Mask in THE MIRROR'S Detroit letters for June, 1897. 2. George Flood played the principal part in The Sign of the Cross the season of 1892-93, but his photographs are unknown to THE MIRROR. 3. "Lutz, the photographer who took Mr. Mansfield as Cæsar," is also unknown here. 4. A manager keeps a manuscript from twenty-four hours to that many weeks before returning it.

MARGARET D.: 1. Melbourne MacDowell was at the Victory Theatre, San Jose, Cal., last week. 2. Robert Elliott has played in many plays, such as We Uns of Tennessee, Escalus in Measure for Measure, Harry Bent in Mistress Betty, Prince of Morocco in Merchant of Venice, Lieutenant Berenstein in Rupert of Hentzau; he played the heavies at the American Theatre (New York) Stock company two seasons ago; before that was with J. K. Hackett. He was in Melbourne MacDowell's company at the Grand Opera House, San Francisco, Cal., when it collapsed a few weeks ago, and is now in Harry Bishop's company at Ye Liberty Playhouse, Oakland, Cal.

THE USHER

The arrival of Charles Frohman from his annual sojourn in London, and the announcement of the grist he has brought to the American theatrical mill, was the chief topic of dramatic interest last week.

Mr. Frohman is still the most extensive producer in the Syndicate, and the character and number of his activities have not yet been matched by the other members of the group, although in recent years they have manifested quite plainly a disposition—acute, if not successful—to invade his field.

Mr. Frohman is less like a "showman" and more like a manager than some of his associates. He has enterprise, nerve and certain personal ambitions that distinguish him from the others. The magnitude and multitude of his interests create amazement, although they fail to compensate for the lack of artistic perception and sound judgment that sharply mark his limitations. He has gratified his desire to be the largest theatrical "wholesaler" of his time; but he has failed to utilize his opportunities to do something of lasting benefit to our stage.

Of course, an originator—a manager of taste, ability and power to discover, direct and develop talent and genius in actor and playwright—could not if he would, and would not if he could, follow Mr. Frohman's methods. He would know that it would be impossible for him to expend his energies, skill and intelligence upon multifarious projects, differing widely in scope and requiring for their proper fulfillment and maintenance unrelaxing personal effort and watchfulness.

Perhaps, because he does not possess the ripe knowledge and artistic sense required for success in creative management, we can imagine Mr. Frohman saying to himself: "If I cannot do a few things well I will do many things any way."

At all events, he concerns himself chiefly with dramatic goods purchased in the foreign markets (which he has been shrewd enough to corner), bearing well-known trade-marks that assure reasonable safety. Thus he avoids the pitfalls of origination, but incidentally he does little, in comparison with the great opportunities open to him, to advance the arts of acting and playwriting in America—or even to sustain standards that existed before he and his associates crowded better managers out and engrafted upon the theatre their own commercial theories.

For most of his stars Mr. Frohman has obtained foreign plays. Here is the assortment:

The Duke of Killikrankie for John Drew.
Letty for William Faversham.
Business is Business for W. H. Crane.
Sunday and a comedy by H. V. Esmond for Ethel Barrymore.
Joseph Entangled for Henry Miller.
The Rich Mrs. Repton for Fay Davis.
Jenny and 'Op o' Me Thumb for Maude Adams.

Two of these plays have been successful abroad. The list represents the work of Captain Marshall, Pinero, Jones, Zangwill and others.

Mrs. Bloodgood and Mrs. Gilbert are to have Clyde Fitch plays (this author is less liberally represented than hitherto in the Frohman programme), and Mr. Gillette is to have a play by himself. These appear to be the only works of American authorship positively announced for production.

But there is a long catalogue of more new foreign plays and musical comedies, English, French and German, including pieces by J. M. Barrie, Haddon Chambers, Louis N. Parker, Sydney Grundy, Henri Bataille, Tristan Bernard, Sardou, and others.

He has arranged to bring out next season Mrs. Campbell, Charles Wyndham, Edna May, and Henry Irving.

The announcements, indeed, are more copious than usual, but an analysis of the dramatic material points to the fact that we are to have a number of the leading London productions of last season, the majority of which were unsuccessful.

The dubious outlook, so far as the quality of Mr. Frohman's foreign harvest of plays is concerned, leads to an amplification of his perennial and more or less stereotyped promise of new American plays.

"Augustus Thomas will deliver a new comedy in September;" "Sydney Rosenfeld has finished The Mountain Climbers;" "Henry Guy Carleton is at work on a romantic play," and "new plays by Madeleine Lucette Ryley and Paul Potter" are mentioned.

But there are no definite dates, places or players named in connection with his small crop of native works, although the imported plays are very precisely scheduled in these respects, so it may be set down as a safe prediction that, as in previous years, few of these nebulous American products will find their way to the stage during the season, unless the importations nearly all fall by the wayside.

In the various accounts in the London newspapers of the late Clement Scott's career as a dramatic critic it is commonly admitted that his judgment was swayed more by his emotions and his prejudices than formed by calm, impartial analysis.

He was a bit old-fashioned in his ideas, and while he was a power on the London *Telegraph* he never adjusted his early standards to accord with the revolutionary theatrical tendencies of the newer generation.

The picturesque, the romantic and the theatric appealed to him, and he never admitted that the stage was a place for the exposition of the realities and the serious problems of life. Ibsen he hated with an honest hatred. He had no patience with acting that was not created by or formed upon the disappearing models of the past. Repression meant nothing to him. He was as vigorous in his censure as he was enthusiastic in his praise. He regarded the acting of as much importance as the play.

Mr. Baughan, in the London *Daily News*, summed up Mr. Scott's attitude in contrast with that of critics of more modern views and sympathies as follows:

The new criticism is, no doubt, a reaction from the old, and the pendulum has swung too far in the opposite direction. The modern tendency to judge a play from its truth to life was required. Down to the early eighties the theatre was the theatre; no one dreamed, least of all Clement Scott, of a drama that would have life as its basis. We have not gone very far on the new road, to be sure, but we have progressed. But our school of acting has not advanced with our drama. The critics do not encourage it to advance. The cleverest of them, the men who have done so much to place drama on a higher plane, are destructive critics as far as acting is concerned. The best of them might learn something from the late Clement Scott in this respect. They might learn to sympathize with the theatre, and especially with the actor's art. It is all very well to demand truth of drama to life, but the actor has also to be considered. That truth cannot be expressed without the art of the actor, and at present he is treated as if he were an encumbrance. Clement Scott's best work was done in what may be called constructive criticism of the art of acting. And his influence was great because his sympathies were vividly with the theatre. Also he had the power of feeling. Drama was not a form of logic with him, nor should it be with any one. The weakness as well as the strength of his criticism was that he suffered from an excess of emotionalism, just as more modern critics have suffered from too little. He brought something of a poet's temperament to the task of criticism. The stage was never to him a platform for the logical dissection of character; he had a natural abhorrence of the drama as a psychological clinique. That he carried his rhetorical protestations against what he considered were the morbid tendencies of the day to the extreme of absurdity does not invalidate his esthetic position. It was merely an overstatement of his case.

Mr. Winter recently expressed some opinions regarding present stage conditions to an interviewer in California. He does not take a pessimistic view—rather a hopeful one—of the future, although he remarks: "It is sad to see the spirit of commercialism dominate all other considerations in so noble a work as that of the theatre. The commercial instinct in the hands of those in whom it is the strongest of all traits, and who have enthralled the stage, has had a detrimental affect, but art matters, as all others, go in waves of depression and elevation. Always, however, there is a gain of the better over the reverse in the end."

Of the Syndicate he says: "I am against it, as I am against all monopolies. No one, however, can kill the beautiful or the pure. These qualities have suffered at the hands of the Syndicate, but they will survive. All trusts or monopolies are bad, and their methods as a sequence must be bad.

"Frohman, Klaw and Erlanger are shopkeepers. They operate in art as department store people do in commerce. Frohman has said: 'I keep a shop.' These people buy up everything ten years ahead. They own the plays that Pinero will write for years to come. The consequence of all their methods is seen in the conditions that exist on the stage today.

"Great actors will come. When Scott and Byron and Shelley died people said there would be no more great poets; but while they were saying that Tennyson was already at work preparing in a few years to take the position of the greatest singer of our day. There will be other Edwin Booths, other Edmund Keans—but they do seem to be slow in arriving. The beautiful, the pure, the power of genius can never be kept forever in the thrall of shopkeepers. Genius is more powerful than capital."

P. W. L. DOINGS.

The reception at the Professional Woman's League last Monday afternoon was largely attended, and the entertainment, which was under the direction of Mary Keogh Cleaisman, was very greatly enjoyed. The programme consisted of a piano solo by Mrs. Ainsworth; a soprano solo by Miss Hawes, with a piano accompaniment by Mrs. Sol Smith; a German monologue by Joseph Kane; songs by Hazel H. Coon, who sang in costume, and a singing and dancing specialty by Little Ipha Dahl. At the conclusion of the programme Aunt Louisa Eldridge made a short address and invited the members and guests to remain for afternoon tea.

PLANS OF THE FROHMANS.

Charles Frohman arrived in New York last Tuesday on the *Kronprinz Wilhelm*, after a stay in London of six months. He stated that a new theater is being built for him in Shaftesbury avenue, London. Regarding his enterprises for next season, Mr. Frohman made the following announcements:

John Drew will open the season at the Empire Theatre in The Duke of Killicrankie; Annie Russell will appear at the Garrick in Brother Jacques; William Faversham will appear in A. W. Pinero's play, Letty, at the Hudson Theatre. After W. H. Crane's season in Business Is Business at the Criterion Virginia Harned will appear at that theatre in a new comedy. Ethel Barrymore, after the completion of her California tour, will come to the Hudson Theatre in the play entitled Sunday. Later she will appear in a comedy now being written for her by H. V. Esmond.

Maude Adams will begin her season in October. After a brief tour she will come to the Empire. Besides The Little Minister, she will appear in a new four-act play by Israel Zangwill entitled Jenny. She will also have a short play called 'Op o' Me Thumb.

The Sothern-Marlowe tour will open in Chicago on Sept. 19, with Romeo and Juliet.

Mrs. Bloodgood will appear at the Garrick in Clyde Fitch's play, The Coronet of a Duchess. Mrs. Gilbert will appear in Granny, also by Clyde Fitch. Francis Wilson will begin his season in November in a new dramatic comedy. Late in the season Henry Miller will come to the Garrick in Henry Arthur Jones' play, Joseph Entangled. Fay Davis will be presented in R. C. Carton's play, The Rich Mrs. Repton. William Collier will tour in The Dictator and later will appear at Wyndham's Theatre, London, in that play and in On the Quiet.

The foreign stars engaged by Mr. Frohman for American tours this season are Sir Charles Wyndham and his company—including Mary Moore—who came to the Lyceum on Nov. 16 to present David Garrick, Mrs. Gorringe's Necklace, and a new play, and Mrs. Patrick Campbell in The Sorceress and other plays of her repertoire. A year from next September Sir Henry Irving will begin, at San Francisco, his last American tour. Wilson Barrett, Marie Tempest, Ellen Terry, Ellaline Terriss, Seymour Hicks, H. B. Irving, Irene Vanbrough, and John Hare will also be brought to America next year.

Mr. Frohman will bring his musical comedy company, headed by Edna May, to Daly's Theatre early in September, to appear in The School Girl. Miss May will also be seen in La Poupee. During the Winter the French comic opera, Veronique, will be sung here by the company from the Apollo Theatre.

The new plays secured by Mr. Frohman are a comedy by Augustus Thomas that will be finished in September; a play by the same author by John Drew, two plays by Clyde Fitch, Sydney Rosenfeld's The Mountain Climbers, a romantic drama by Henry Guy Carleton, and new plays by William Gillette, Madeleine Lucette Ryley, Paul Potter, J. M. Barrie, A. W. Pinero, Robert Marshall, Henry Arthur Jones, Haddon Chambers, Bataille, Hubert Henry Davies, and Tristan Bernard. He also secured a dramatization of Kipling's The Story of the Gadsbys; a play by Gordon Lennon, entitled the Indiscretion of Mr. Kingsley, and the American rights in Sydney Grundy's dramatization of The Garden of Lies. He secured a German comedy entitled The Blind Passenger, by the authors of At the White Horse Tavern, which will soon be produced in New York.

Mr. Frohman's plans for his London enterprises are as follows: At the Vaudeville Theatre, in September, will be presented a musical play called The Catch of the Season. This piece will later be brought to America. The Duke of York's Theatre will be opened with Eleanor Robson in Merely Mary Ann. Annie Russell will again be taken to England and later to Australia.

Mr. Frohman is also interested in the American tour of Vecsey, the child violinist.

Daniel Frohman was a passenger, with his wife, Margaret Illington, on the *St. Louis* last Monday. He said he was delighted to be about to manage Vecsey, the young violinist, and that he expects him to create a sensation here, as he has done in Europe.

Regarding dramatic matters, Mr. Frohman said that the new Lyceum Theatre will open September 13 with Israel Zangwill's new comedy, The Serio-Comic Governess, with Cecilia Loftus as the star. Miss Loftus will be followed by the engagement of Sir Charles Wyndham and his company. Then Mr. Frohman will produce at the Lyceum a new comedy written by Pinero, to be followed by a play by Cecil Raleigh, who is to write a comedy, and plays by two American authors.

Hilda Spong, who was also a passenger on the *St. Louis*, went to San Francisco to join the Henry Miller company for Henry Arthur Jones' new play, Joseph Entangled.

ENGAGEMENTS.

Mrs. Charles G. Craig has been engaged by Arthur C. Aiston, and will again be seen as Aunt Liza in the Old Cross Roads, a role which she originated.

Lola T. Davis, re-engaged for the soubrette lead with Coon Hollow, opening Aug. 10, at Owosso, Mich.

Fanny Argyle, re-engaged by Charles E. Blaney, to originate the leading heavy in his latest production, The Curse of Drink.

Hazel Iris Wright, with Florence Bindley, in The Street Singer.

For the Arnold Stock company: Walter McMillan, George Llewellyn, the De Wolfs, and P. R. Raymond as musical director.

Thomas Weadock, for leads, by Al. H. Woods.

G. H. Atkinson has left the dramatic critic's desk of the Columbus *Evening Dispatch*, to become press agent for Al G. Field.

Sam Mylls plays the principal comedy part in The Show Girl (Western) next season.

William I. Flagg and wife, Helene Hyle, go with Howard Hall in his new play, A Waif's Paradise, Mr. Flagg to play the character heavy, and Miss Hyle the colored girl, Cloe.

Arthur J. Pickens, with Shaw and Fleisher, as leading man with Clara Thropp's A Doll's House company. The season opens Sept. 3 in Detroit, and tours to the Coast and back, closing June 1, 1905.

Carrie Lee Stoyle will go with The Girl from Kays, as Miss Chalmers, in August.

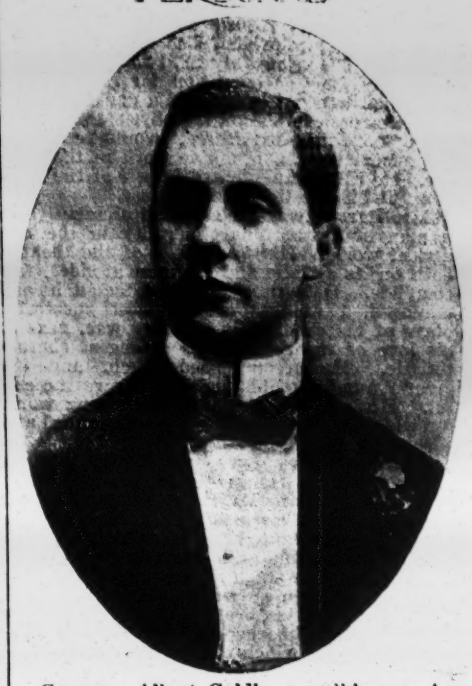
Laura Hulbert, for Dynamite Ann in At Cripple Creek.

Harry Sweatman, who last season headed the Jefferson de Angelis company, has been engaged for The Chinese Honeymoon for the season 1904-1905.

Maymie Harrison having closed with the Melville circuit, has signed with Charles E. Blaney.

Irene Veronee, for The Girl of the Slums.

PERSONAL



GOLDIE.—Albert Goldie, a well-known Australian newspaper man and playwright, arrived in New York last week from the Orient, with the intention of making this city his permanent home. He brings with him a tragedy of Indian life in the sixteenth century, entitled Akbar, for the production of which next season he is now negotiating with a prominent firm of managers.

MITCHELL.—Mason Mitchell writes to THE MIRROR from Zanzibar, where he is United States Consul, that he will not return to America this year. He wishes THE MIRROR to remember him to all his friends.

SCHEFF.—Fritzi Scheff arrived in New York last Tuesday on the *Kronprinz Wilhelm*. She was accompanied by her manager, C. B. Dillingham. She will open in August in Chicago, in The Two Roses, a comic opera.

THOMAS.—Some of the leading Democrats of Westchester are said to be in favor of nominating Augustus Thomas for Congress. They think he would take the stump for Judge Parker and be a drawing card in the campaign.

COLLIER.—James K. Collier, recently named as deputy clerk of the United States Circuit and District Courts for the Eastern District of North Carolina, with headquarters in Wilmington, is a well-known theatrical manager, he having been associated with several prominent stars and combinations. The acceptance of this office will necessitate Mr. Collier's retirement from theatrical management, as he will be in entire charge of the office and remain a greater portion of his time in Wilmington, his former home. Mr. Collier says, however, that all old professional friends visiting that city will be welcome, and they are expected to call on him at his office in the Federal Building there.

MCGILVRAY.—Laura McGilvray, formerly of John Hare's company, has been engaged for the company to support Mrs. Fiske at the Manhattan Theatre. She will appear in the part of Amelia Sedley in the revival of Becky Sharp, which is to open the Manhattan's season in September.

SIDMAN.—Mrs. Arthur C. Sidman, who is spending the Summer with her parents at Hornellsville, N. Y., was thrown from an automobile in a collision last Sunday, and was badly bruised about the head and shoulders. Her injuries, while quite painful, are not serious.

NOBLES.—Mrs. Milton Nobles is visiting her parents at Lebanon, O. Mrs. Nobles will leave for the West to-day (Tuesday.). Mrs. Nobles will join him in St. Louis, and after a three days' visit at the Exposition they will inaugurate a six weeks' Summer tour at Des Moines. Their regular Fall season will begin at Keith's new theatre, Philadelphia, Sept. 19, in an original one-act comedy by Mr. Nobles called The Days of '49. The new comedy will be seen in New York Sept. 26.

KELLY.—Frank Mostyn Kelly will arrive in New York next week, after spending several weeks at his home in Wisconsin.

MATHEWS.—Frances Aymar Mathews is spending the Summer at Marvine Cottage, Hobart, Catskill Mountains, and dramatizing her latest novel, "Pamela Congreve." She has just sold a tragic monologue to Ben Zuckerman for a star in vaudeville. She is also busy on other plays and sketches.

MARLOWE.—Julia Marlowe won last Saturday, in Kingston, N. Y., in suits brought against her by builders and workmen employed in the construction of her Summer residence, Wild Acres, in the Catskills.

RICE.—Mrs. Alice Rice, author of Mrs. Wiggs of the Cabbage Patch, and her husband are visiting Mr. and Mrs. Charles J. Dunlap at New Rochelle. Mrs. Dunlap, who is the wife of a local lawyer, is the cousin of the authoress and attended school with her in Kentucky.

SAWYER.—Arthur H. Sawyer, well known in social, business and athletic circles and for many years recognized as one of the leading amateur actors of Boston, has signed a three years' contract as juvenile leading man with Nance O'Neil.

ROBSON.—A cablegram received yesterday from London names Sept. 12 as the date of Eleanor Robson's opening in Zangwill's Merely Mary Ann at the Duke of York's Theatre. Miss Robson arrived Monday from Chicago, and she and Ada Dwyer sail on the Oceanic to-morrow.

THE DEATH OF WILSON BARRETT.

Wilson Barrett, famous throughout the English-speaking world as actor, manager, playwright and novelist, died in a private hospital in London on July 22, two days after he had undergone on operation for cancer. The operation was not considered a dangerous one, and after its completion the physicians were of the opinion that Mr. Barrett would be able by September to resume active work in the theatre. He rallied finely until failure of the heart brought his life to a sudden close.

Mr. Barrett was for a period of forty years a man of extraordinary activity in the theatrical world. His knowledge of the theatre, both on its artistic and commercial sides, was complete. He wrote, produced, acted in and managed a number of the most successful plays of his time. His industry was, next to his love of the theatre, his strongest characteristic. He accomplished much, and the greater number of his endeavors were successful. His career was one of unceasing work, for which, happily, he received substantial and adequate reward.

Mr. Barrett was born on Feb. 18, 1846, in Essex, England. He was the son of a gentleman farmer, who during Mr. Barrett's early youth was in excellent circumstances. The lad was reared in an atmosphere of refinement, and he received a sound grammar school education. His taste for the stage revealed itself early in his youth. When he was about twelve years of age, he, with his brother George and other boys of the neighborhood, established an amateur theatre, in which they presented a three-act drama entitled Robin Hood. Young Barrett was the author of this play, and in its presentation he essayed the chief role. Other plays presented later by the lads were Two in the Morning, Bombastes Furioso, and Box and Cox. At about this time Mr. Barrett's father became financially involved through bad investments, and the boy was sent to London to embark upon a commercial career. On the night of his arrival in the metropolis, it is related, he expended sixpence of his only shilling for a ticket to see Charles Kean play Henry the Fifth at the Princess's Theatre. This was young Barrett's first view of a really important dramatic production, and he has said that it impressed him so deeply that before he slept that night he made a vow to be some day a star and to manage the Princess's Theatre.

At the age of eighteen Mr. Barrett—having found commerce absolutely unsuited to his taste—made his debut as a professional actor with the stock company at Halifax, England. His salary was one pound a week, and the roles assigned to him were, of course, of the humblest. From Halifax he went to Nottingham, where he played in Mrs. Saville's company, and thence to Aberdeen, where he became the leading juvenile at the Aberdeen Theatre. To that playhouse came, as a star, "the beautiful Caroline Heath." The young Barrett's admiration and affections were instantly won by her, and she, in turn, was no less impressed by his attractive qualities. The result was that they were shortly afterward married and began a life of domestic felicity over which there never hung a cloud. Mrs. Barrett's stage career—during which she appeared in many of her husband's productions—was highly successful, and she was admired as a woman no less than as a beautiful and accomplished actress. For eighteen years she occupied the high position of reader to the late Queen Victoria, who greatly esteemed her and who honored her with an intimacy of relationship such as few persons outside of the royal family enjoyed. Upon Mrs. Barrett's death, a number of years ago, the Queen wrote a personal letter of condolence to Mr. Barrett, and mourning for her was general throughout England.

After having established himself firmly in public favor in the provinces as an actor, Mr. Barrett, in 1874, undertook the management of the Amphitheatre at Leeds, which shortly after was destroyed by fire. The calamity caused heavy loss to Mr. Barrett, and he returned for a time to a salaried position. In 1876 he made his first important appearance in London, at the Princess's Theatre, producing there W. G. Wills's drama, Jane Shore, with his wife in the title-role. Prior to that time, however, Mr. Barrett had played in various London theatres without attracting particular notice. In 1867 he had appeared as Archibald Carlyle in East Lynne at the Surrey Theatre; at the Standard Theatre he played Tom Robinson in It's Never Too Late to Mend, and he also made several appearances at Drury Lane. After a successful season with Jane Shore at the Princess's Mr. Barrett became, in 1877, the manager of the Theatre Royal, Hull. In 1878 he produced the play, Proof, at Brighton, and subsequently took it on tour. Meanwhile, the Leeds Amphitheatre had been rebuilt as the Grand, and Mr. Barrett opened it in November, 1878, with a performance of Much Ado About Nothing, in which he played Benedick.

Returning again to London, Mr. Barrett took the Court Theatre, succeeding Mr. Hare, and in September, 1879, he opened with the play of Fernande, in which he appeared as Pomerol. Fernande was followed during the season with A Clerical Error, Courtship, and The Old Love and the New, in each of which Mr. Barrett appeared in the principal role. In 1880, at the Court, Mr. Barrett introduced Madame Helena Modjeska to the English stage. Her first appearance was on May 1, in Heartsease. This was followed by a series of important revivals in which Madame Modjeska and Mr. Barrett played the leading parts.

On July 2, 1881, Mr. Barrett fulfilled the vow of his boyhood by taking over the management of the Princess's. His first presentation there was a revival of The Old Love and the New, in which he played John Stratton. This began an era of great prosperity for Mr. Barrett. He remained the manager of the Princess's for five years, producing in splendid fashion a great number of plays, constantly adding to his own reputation as an actor and a dramatist, and bringing forward from obscurity not a few players who have since become famous. On Sept. 10, 1881, The Lights o' London was produced, with Mr. Barrett as Harold Armytage, and it ran for two hundred and eighty-six nights. On June 3, 1882, it gave place to The Romany Rye, in which Mr. Barrett played Jack Hearne. That, in turn, was replaced, on Nov. 16, with The Silver King, with Mr. Barrett as Wilfred Denver. The remarkable success of these three melodramas is known to every one in the theatrical world. They made Mr. Barrett rich and won for him a following that remained loyal to him throughout his career.

On Dec. 6, 1883, Mr. Barrett produced the play of Claudian, by Wells and Hermann, appearing himself in the title-role. This drama was of a higher order than its forerunners at the Princess's, and its production evidenced Mr. Barrett's ambition toward classic acting. The play was splendidly mounted and it won high favor with the public. Of this production the eminent John Ruskin wrote to Mr. Barrett:

> You know perfectly well, as all great artists do, that the thing is beautiful, and that you do it perfectly. I regret the extreme terror of it, but the admirable doing of what you intend doing, and the faithful co-operation of all your combination, and the exquisite scenery, gave me not only much more than delight at the time, but were a possession in memory of very great value.

So deeply gratified was Mr. Barrett with the success of his Claudian that he decided to carry out a long cherished ambition to play Hamlet. He had learned the role when a boy, long before he made his professional debut, but had hesitated, so far in his career, to attempt it. He produced the play in 1884, following the run of Claudian, with a notable company in his support, and with scenery and costumes of extraordinary beauty. The effort was very highly appreciated by the London public, and the majority of the critics wrote favorably of Mr. Barrett's performance.

On Feb. 26, 1885, Mr. Barrett played Junius in Lord Lytton's play of that name at the Princess's. On Aug. 18 of the same year he reverted to melodrama, presenting Hoodman Blind, in which he played Jack Yeulett. On Feb. 18, 1886, he produced The Lord Harry, himself impersonating Lord Harry Bendish. His next play—and the last that he produced at the Princess's—was Clito, in which he played the name part. This was presented for the first time on May 1, 1886.

Upon retiring from the management of the Princess's Mr. Barrett decided to come to America, where, of course, he was already well known. He made his appearance here at the Star Theatre on Aug. 30, 1886, in Yorick's Love, and was very warmly received. His New York engagement was followed by a tour of the principal cities of the country, during which he presented various plays of his repertoire. The tour was highly successful both artistically and financially. Subsequently he made four other visits to America—all of which were successful.

Returning to London Mr. Barrett produced The Golden Ladder at the Globe Theatre on Dec. 22, 1887, playing the role of the Rev. Frank Thornhill. Next, at the Princess's Theatre, he produced, on May 17, 1888, an adaptation of Hall Caine's novel, "The Deemster," called The Ben-My-Chree, in which he played Dan Mylrea. On Feb. 12, 1889, he produced The Good Old Times, at the Princess's, appearing in the role of John Langley. After a very short run this was followed by Nowadays, in which Mr. Barrett played Saxton. Again he visited America, and upon his return to London he opened the New Olympic, on Dec. 4, 1890, with the production of The People's Idol, playing the role of Laurence St. Aubrey. On Jan. 28, 1891, he revived The Stranger. On April 21 of the same year he produced a version of Belphegor, called The Acrobat. Later in the year, at the Olympic, he revived a number of the plays that had won success at the Princess's Theatre, and on Dec. 10 he produced, at Bristol, the play entitled Jenny, the Barber. Next he produced Pharaoh, at the Grand Theatre, Leeds, and with it made a tour. Then came in succession his productions of Our Pleasant Sins, The Manxman, The Sign of the Cross—first presented by Mr. Barrett in America, and in January, 1896, at the Lyric Theatre, London, where it ran for a year—The Daughters of Babylon, The Christian, Man and His Makers, Quo Vadis, and The Christian King, which was first produced in London in 1902.

In 1899 Mr. Barrett succeeded Sir Henry Irving as manager of the Lyceum, where he made a number of his later elaborate productions. In 1898 and again in 1902 he visited Australia, and he made also a tour of South Africa. Last June he produced in Liverpool a play entitled Lucky Durham. It met with success, and Mr. Barrett had arranged to present it, on Sept. 1, at the Comedy Theatre, London. After the engagement there it was his intention to make a fifth tour of America.

As a dramatist Mr. Barrett was, considering the demands made upon him as actor and manager, remarkably prolific. In all he wrote or assisted in writing nearly thirty plays. Beyond that he wrote several novels and a host of magazine articles. His earliest attempt at playwriting was the Robin Hood drama already alluded to. His first play to be presented prominently on the professional stage was Twilight, in which his wife starred successfully for many months in the English provinces. During his period of management of the Grand Theatre, Leeds, and the Theatre Royal, Hull, Mr. Barrett wrote a number of minor pieces, and he also made a new version of Robin Hood, which met with considerable success. Then, in collaboration with H. Faucit Saville, he wrote Spell Bound—founded on a French play—and The Bond of Life, a three-act drama, which was an adaptation of Schiller's Kabale and Liebe. These were, however, of small account compared to his later writings.

While managing the Princess's Theatre from 1881 to 1886, Mr. Barrett settled down to serious work with his pen. In company with Henry Arthur Jones he wrote Hoodman Blind and The Lord Harry, which he produced, and with Sydney Grundy he wrote Clito—also produced at the Princess's. In collaboration with George R. Sims he wrote The Golden Ladder, which he presented for one hundred nights at the Globe Theatre after returning from his first visit to America. The dramatization of "The Deemster," which was called The Ben-My-Chree, and which he produced at the Princess's, was from his own pen. The Good Old Times, which followed, was also his own work. His next drama, entitled Nowadays, was considered one of the best sporting plays ever produced in England.

After his second trip to America Mr. Barrett wrote, with Victor Widnell, and produced at the New Olympic, The People's Idol, which, though highly appreciated by the discerning, did not engage the interest of the public at large. His next work was The Acrobat, which was a version of Belphegor, though Mr. Barrett went back to the original play of Paillasse, by Deunery and Fournier, in making his adaptation. The Acrobat was but little more successful than The People's Idol, and after a short run at the Olympic, in 1891, it was shelved.

Mr. Barrett next turned his attention to the religious or biblical drama—a field in which he was destined to make his greatest success as a playwright. He wrote, and produced at Leeds, the play of Pharaoh, a most skillful piece of work, that remained long in his repertoire. He then made a capital dramatization of Hall Caine's, The Manxman, which was first produced at Leeds, and later, in 1895, at the Shaftesbury Theatre, London.

The Sign of the Cross, which came next in the order of Mr. Barrett's writings, was by far his most successful play. It was presented first in America, then in the British provinces, and after a year's run in London it was taken to Australia and Africa, where it continued in great popularity. The Daughters of Babylon, that followed, was not so successful, though it had moments of greatness. Next Mr. Barrett assisted Hall Caine in the dramatization of "The Christian," which was played with great success here. Jenny, the Barber, produced at Bristol, was one of Mr. Barrett's own compositions, though as it was a rather light piece he apparently did not consider it highly.

With Louis N. Parker Mr. Barrett wrote Man and His Makers, which he produced at the Lyceum. While on one of his visits to America he wrote with Louis Berrie a play called Pure as Snow, and with Charles Hannan he wrote Our Pleasant Sins, which was first presented at McVicker's Theatre, Chicago, in 1893, and was afterward played in the British provinces. When in Chicago on one of his tours Mr. Barrett became acquainted with Elwyn Barron, and together they wrote, subsequently, The Wishing Cup, My Lady's Honor, and In Old New York. In 1900 Mr. Barrett dramatized "Quo Vadis." His last religious play was The Christian King, and his last play of any sort was Lucky Durham, which, as has been said, was first produced at Liverpool in June.

WILSON BARRETT.

TOURING THE ORIENT.

Following the commercial development of the Orient will inevitably come the theatrical. So far these countries have been exploited by few companies, and those have been usually below mediocrity. The occasional first-class company visiting India, China and Japan is an event hailed with gladness by the European population, who suffer, as a rule, from too much "Eastern question." Which reminds me that on arriving in the Orient I asked a newspaper man: "Can you tell me what *is* the Eastern question?" He smiled. "What will you take to drink?" he replied. Then I knew.

A theatrical tour of the Far East pays well if carefully managed. Of course, substantial backing is necessary to such a venture, and the need of an agent experienced in the peculiar conditions of the country is imperative. A loss can invariably be made good by an agent who knows how to move his company. The field is larger than it looks. There is one year's good business for the right kind of company properly piloted. True, the distances are long and transportation is both expensive and difficult. But these disadvantages are offset by many facts cheering to the heart of the agent. Advertising is easy, practically little or no expensive paper being necessary. In many towns, especially in China, it is impossible to find "stands" for posters. The people are reached mainly through the press, and almost without exception the newspapers of the Orient are sympathetic. When a special announcement is necessary express dodgers may be ordered through the papers, which print and deliver them at an hour's notice. Again, the booking arrangements are uniformly good, and the public are not only educated up to the box-plan, but are, fortunately, very susceptible to it. Another important factor in favor of the agent is the cheapness of labor, which minimizes the cost of cartage and of stage work. Moreover, in most centres living is cheaper than in America, and rates can be arranged with the hotels that make it possible for the lowest salaried artist to live well. The business people are kind to visiting companies, and stage furnishings and properties may be obtained in many places without any cost whatever. All these facts should combine to discount the theory that it is an exceptionally expensive undertaking to make the Oriental trip.

A great deal naturally depends upon the class of company you present, not only from the artistic, but also from the social standpoint. Comedy is mostly favored, and if your company includes one or two specialty artists who can interpolate an occasional song or dance, so much the better. Tommy Atkins, sitting in the back stalls, loves a popular song. And, needless to say, he is an ardent admirer of Terpsichore when represented by a pretty girl who does her work upon a pair of substantial understandings. In a company I represented there were six dancing girls when we left home. Before we reached the third town one had married a ship's officer, two had deserted to pioneer the barmaid industry, another ran off with a prize fighter, the fifth was captured by the military, and the remaining one was sent back home to her mother. Then there were none.

The social standpoint is an important one in selecting your company. Entertaining is carried on at high pressure, and on the social qualities of the members of the company much of its success depends. A small crowd awaits the players at the stage-door after the performance to carry them off to clubs, hotels and other places of amusement. As the curtain never rises before 9.15, it is usually after midnight when the performance concludes. The player who would get a proper night's rest must, therefore, exercise considerable tact and strength of will, for the temptations are beyond the ordinary.

Audiences are comprised principally of English and American people, with a sprinkling of foreigners and a small proportion of natives. In Japan the native theatregoer is studious, and, strange as it may seem, he has a particular taste for Shakespeare. Mrs. Dow-Currier, with Janet Waldorf and Norval McGregor, gave Shakespearean recitals in Tokyo in a dining-hall, which was nightly crowded with educated Japanese. While in Tokyo I witnessed part of a performance of Othello played in Japanese by one of the leading native companies. Although perverted to their own ideas of stage-craft, the performance was a striking indication of their appreciation of the classic author. The Hindoos are also close students of Shakespeare, and several successful performances have been given exclusively to the natives in Calcutta and Bombay. Chinese prefer comedy and evince by their laughter their appreciation of a humorous situation. I once heard a Japanese girl describing the Napoleonic play, A Royal Divorce, in terms somewhat like this: "Big man—he great King—he talkee talkee great man soldier; great man soldier talkee talkee Queen—say great King he love one more girl—you go away. Queen he (not she) cry allee same this (here comes a quaint illustration) Great man soldier, bad man—no likee. Great King, bad man, no likee. Queen he good—likee." And so on.

A company, to make the trip properly, leaves San Francisco about August, plays Honolulu two or three weeks and arrives in Yokohama in September. It plays Yokohama a week, perhaps a guaranteed performance in Tokyo for one night (if a Japanese theatre can be secured), then a few nights in Kobe, and passes on through Nagasaki to Shanghai. If the agent knows his ground and works it thoroughly he gets six weeks of good business in Shanghai, which places the venture on a paying basis. From Shanghai the company goes to Hong Kong and plays from six to eight weeks, including a run up to Canton, where a guarantee can be obtained. By this time the company should be in fine shape and able to drop into Manila for two or three weeks before commencing the Indian season. Or else another route can be chosen to Calcutta via Singapore, Penang and Rangoon. The agent would wait till he reached Calcutta before arranging his Indian tour, which would depend upon prevailing conditions. Calcutta, if played at the right time of the year, would yield three months' business, and Bombay, which is three days by rail from Calcutta, another month. After that come the smaller towns, such as Alahabad, Lucknow, Cawnpore, Agra, Secunderabad, Madras, Darjeeling, Murray, Mussouri, Simla and Lahore. All these towns and a number of others would be booked from Calcutta, and the length of a season determined by the num-

ber of soldiers in the town at that particular time.

I think the following table will give the best idea of the possibilities of the tour, the estimates in each case being approximate and depending upon prevailing conditions:

Town.	Season.	Capacity of house.
Japan:		
Yokohama	6 nights.	1,000 yen.
Kobe	3 nights.	1,200 yen.
Tokyo and Nagasaki each possible for one performance.		
China:		
Shanghai	6 weeks.	$2,000 Mex.
Hongkong	6 weeks.	$2,000 Mex.
Canton, one or two nights, on a guarantee.		
Peking and Tien-tsin also possible on same terms.		
India:		
Singapore	2 nights.	$1,000 Mex.
Penang	1 night.	$1,000 Mex.
Rangoon	6 nights.	3,000 rupees.
Calcutta	3 months.	3,000 rupees.
Bombay	4 weeks.	2,500 rupees.
Alahabad	1 week.	1,500 rupees.
Lucknow	1 week.	1,750 rupees.
Cawnpore	1 week.	1,000 rupees.
Agra	1 week.	1,500 rupees.
Secunderabad	1 week.	1,500 rupees.
Madras	1 week.	1,500 rupees.
Darjeeling, Murray, Mussouri, Simla, Lahore and a number of other cities would pay our expenses.		

In making the above estimate I do so with the understanding that the company is not too large to handle through the smaller towns of India. A company of fourteen people would be quite sufficient for such a tour. A theory has spread that traveling companies play in the palaces of the Rajahs, but this is to a large extent mythical. It occasionally happens, though, that some Oriental potentate takes a fancy to be entertained by a passing band of players, and if they are in his territory he promptly "commands" them to the palace. On one occasion a vaudeville troupe visited a Rajah in this manner. They were met by some of the Prince's attendants and escorted to a suite of apartments of sumptuous magnificence. Servants waited at their beck and call, helping them to disrobe and unpack their belongings. But their pleasure was short lived. Among their "properties" were many pistols, swords, etc., for stage use. Upon seeing them the Hindoo attendant ran scared to inform the Captain of the Guards, who, in turn, sought the presence of the Rajah. Unquestionably this band of entertainers were spies, thought the Captain of the Guards. The Rajah would hardly believe it, yet his royal life must be protected at all costs. He ordered that a guard be placed on watch and that at the slightest sign of treachery the heads of the whole company should come off. When the entertainment began the performers were revealed sitting in a circle on the stage, each guarded by a Hindoo soldier with a drawn sword in his hand. The comedian, who started the entertainment, admits to this day that he was "rotten" that night, and a coon songstress confesses that she was "all out of tune the whole time." But the serio-comic sisters saved the situation. Ogling their way into the heart of the susceptible Rajah, they persuaded him that their intentions were peaceful and were eventually sent on their way laden with many costly presents.

A few years ago a circus girl captured a native Prince, who paid the proprietor of the show a considerable sum to release her from her contract and then married her. The British Resident nearly lost his position through failing to prevent the marriage, the English law being very strict on that point.

On another occasion a Rajah detained a whole company in his palace for two weeks while he made love to one of the girls. A secret message was passed through to the British Resident, who sent a company of soldiers to release the anxious players.

An agent's originality is frequently taxed during an Oriental tour. Once in Canton, China, I was confronted with the disagreeable fact that the bookings for the night numbered about six people. We had exhausted the patronage of the European population and had overstayed our welcome by one night in order to try something "on the dog." There happened at the time to be nearly thirty vessels in the harbor, and I felt sure that very few of the crews knew there was a theatrical company in the town. So early that morning I set off in a *sampan* with the box-plan in my hand and visited all those ships. In the evening I returned with the plan nearly filled and my pockets overburdened with Mexican dollars. This was not accomplished without many difficulties, for many of the sailors and officers were afraid to come off at night on account of pirates. I had then to arrange for armed *sampans* to convey them to and from the boats.

There is fame and probably a good deal of money for the first dramatic company which visits Peking to play before the Dowager-Empress. That wily old lady lavishes great fortunes on theatrical entertainments, but the only European offering she ever witnessed was a small circus. It pleased her so well that she presented the proprietor with Chinese money equivalent to $2,000, besides many other gitts. A clever advance agent would doubtless make a good "deal" with her if he could get an interview. There lies the difficulty.

No doubt a syndicate will soon control the theatrical affairs of the Orient and will send first-class American companies through there regularly. There's money in it.

ALBERT GOLDIE.

OBITUARY.

Leigh Lynch, a noted old-time advance agent and manager, died at Parkersburg, W. Va., on July 22. Mr. Lynch was born in Pennsylvania fifty-eight years ago, and in his youth he had his first theatrical experience as treasurer of the Union Square Theatre, in this city. He managed the first tour of Mrs. Langtry in this country. In 1888 he was the advance agent of the Spaulding Baseball Club on its tour of the world. In 1893 he was a Commissioner of the Chicago World's Fair, and he procured many of the strange exhibits from foreign lands that were to be seen in that exposition. In recent seasons he devoted himself to the management of foreign bands in this country, and he was concerned in arranging the tours of nearly all the prominent organizations of that character that visited America during the past ten years. Early in his career he married Annie Berger, the cornetist of the famous Berger Family. The remains have been taken to Jackson, Mich., for burial.

Mrs. Charles E. Dobson, wife of Charles Dobson, the banjoist, died at her Summer home, Keyport, N. J., on July 22. Mrs. Dobson was Minnie Wallace, one of the Wallace Sisters. She was born in New York May 1, 1861, and was married in Kansas City, Mo., twenty-six years ago. She is survived by her husband, one son, Frank, and three sisters, Jennie Dobson, Agnes Wallace Villa and Mrs. Fred Blankensee. Mrs. Dobson played a very short engagement with The White Slave last season and was engaged for next season with the same company.

Harry W. Semon, for many years a manager of extravaganza and farce comedy companies, died at Oelweis, Ia., on July 16, from the effects of a carbuncle. His wife and three children were playing with Gaskell's Stock company at Hancock when news reached them of Mr. Semon's illness. They went immediately to Oelweis, but did not reach his bedside until ten minutes after Mr. Semon had passed away. Mr. Semon was forty-two years of age and had been in the amusement business since 1876. He was a son of S. H. Semon, the contracting agent of the Forepaugh-Sells Circus. The remains were taken to Kalamazoo, Mich., where they were interred on July 19.

Mrs. Luset Earl Childs, whose daughter is the wife of William H. Sherwood, representative of the Rose Melville company, died last week at her home in Chicago.

IN SUMMER PLACES.

Gladys Long, whose portrait appears herewith, made her debut on the stage in the role of Cinderella at a performance given at Greenlawn, L. I., on July 14, for the benefit of the St. John's Guild Floating Hospital. Little Miss Long is the daughter of Mr. and Mrs. Nick Long (Idalene Cotton), and the beauty and cleverness of her performance gave evidence that she has inherited in full measure the talents of her parents.

Gladys Long.

Charles W. Young writes from Mount Clemens, Mich.: "Every train, boat and electric car bring visitors here that are fleeing from the big furnaces called cities to get fresh air and rest in this delightful Summer and health resort. The latest professionals to arrive are Harry Leighton, of J. W. Vogel's Minstrels, Mr. and Mrs. William L. Nobille, of the Euclid Avenue Theatre, Cleveland, O.; Frank Le Clare, of Montreal, and Mr. and Mrs. L. De Greve, from Atlanta, Ga. Our town paper says that Pepatina, the Spanish dancer, is here for rest and mineral baths before starting her season with Eddie Foy's company. Junie McCree left for New York July 23, feeling so fine after his baths that he says he will be billed as Junie McCree, Jr., in The Southerners this season. For the first time in the history of the Cameron Cottage, Mr. Fleming, the new manager, has got out a sign 'S. R. O.' H. D. Whittaker, manager of The Country Kid company, tells me that they will open here on Aug. 15. A. J. Hicks, who was associated with Mr. Whittaker last season, has severed his connection with the company and signed with An Orphan's Prayer company, to open in Chicago on July 31. Mattie Early wants me to tell her friends that she has lost her rheumatism and about twelve pounds of weight with the assistance of the baths.

Robert Dudley is spending a few weeks on J. B. Haggin's stock farm at Lexington, Ky.

Mabel Dixey, who has entirely recovered from her long illness, is spending the Summer with friends at Paxtang Park, near Harrisburg, Pa.

Mr. and Mrs. William Dale (Anne Ivers) are spending a few weeks in the Catskills, and will return to New York the first of August.

Mr. and Mrs. Daniel Demorest (Maybelle Rothar) are spending the Summer at Bergenfield, N. J., Mrs. Demorest's home.

Mr. and Mrs. Harold Blake are spending the Summer with relatives at Mount Tabor, Portland, Ore., and will return late in August to New York.

Mr. and Mrs. Severin De Deyn and their little son are spending the Summer at their cottage at Ouset Bay, where they will remain till the latter part of August.

John E. Brennan, the Hi Roller of 'Way Down East, after three months in the oil fields of Texas, will return to the company in St. Louis, Aug. 1, and resume his old place.

Mr. and Mrs. Harry Crandall and Harry Crandall, Jr., are spending the Summer days at Atlantic City, N. J.

Frank E. Morse has broken camp and will start July 27 for a two weeks' trip up the north shore in his new twenty-one-foot naphtha launch, which has just been finished in East Boston. He will begin rehearsals in A Trip to Egypt, C. Herbert Kerr's new musical comedy, at Buffalo, about Aug. 1.

Helen L. Smith has been a guest at the Acme, Atlantic City, for several weeks.

Frank Rowan and son, Master Frank, have gone to the Davis House, Holyoke, Mass., where they will remain during the month of August.

Among the theatrical folk spending the Summer at the Highlands of Navesink are: Nellie McHenry, Jack Webster, Nell Burgess and wife, William Mack, Mr. and Mrs. William Raynore and daughter, Edythe and Charles Fisher and family, of County Chairman company, and Hal Reid.

Harriet Davis is enjoying her Summer at Horton's Point, Southold, L. I.

Robert M. Edwards is Summering in the Maine mountains, at Vienna.

E. O. Freeman, correspondent of THE MIRROR at Fargo, N. D., is the guest of Mr. and Mrs. H. G. Stafford (C. Blanche Rice), of the Lakewood Stock company, at Lakewood, Me.

Harry T. De Vere, who has been at Lake Ronkonkoma, L. I., won several medals at swimming contests on July 4.

Mrs. W. J. Florence and her daughter, Josephine Florence Shepherd, are spending the Summer at the Hotel Earlington, Richfield Springs, N. Y.

Edythe Rowand is the guest of her aunt, Mrs. Cohick, at Scarsdale, N. Y., during her Summer vacation.

Will W. Crimans, who is summering on Lake Michigan as a fisherman, is rivaled only by Joseph Jefferson and Grover Cleveland.

Preparatory to taking up their engagements W. L. Richmond and Mrs. Richmond (Marie Artwright) have been Summering at their camp on classic Rock River, near Flat Rock, entertaining their numerous friends from Crawfordsville, Ind., and members of the lodge of Elks in that city. By virtue of having served in '98 under the flag of the free, Mr. Richmond is well qualified to master a barbecue or any other sort of entertainment that might be suggested. The Artwright-Richmond company will open at Music Hall, Crawfordsville, Aug. 15, and their bookings for the first month include mostly Indiana dates and later extend West to the coast, including quite a prolonged stay in Colorado.

Nellie Lynch is spending two weeks at the West Baden Springs Hotel with her sisters, Bessie, Nano, and Lispar, having closed with The Tenderfoot company.

T. H. Winnett is Summering for a while at Atlantic City, N. J.

Herbert Brenon has been engaged for the light comedy role in the Grand Opera House Stock company, New Orleans, La., making Mr. Brenon's second season in that city. He is spending his Summer at his home in Fairhope, Ala., which is a prosperous little city run on the single tax principle.

At St. James, L. I., the finals of the lawn tennis tournament took place at Farrell's Shore Inn, the prizes being won respectively by M. L. Heckert, William Loraine, and Edward J. Connelly, Frank Campeau acting as referee. Barton and Ashly have returned from their tour of Europe, and gave a house warming on Monday to celebrate the event. William Collier's masquerade ball was the event of the season, forty couples attending in costumes of all descriptions. The Bohemians' beefsteak party arranged by Chef Robert Daily was voted a great success. Mr. and Mrs. Edward J. Connelly have arrived and opened "The Shack." At the election of officers of the Bohemia Club the following ticket was submitted and accepted: W. J. Kerngood, President; Frank Lalor, Vice-President; Teddy Burns, Secretary; Tony Farrell, Treasurer; Charles A. Mason, Sergeant; Amusement Committee: William Collier, M. L. Heckert, and William Loraine. The St. James Athletic Club will give their annual entertainment at Collier's "Opry," July 28, the following being announced to appear: De Wolf Hopper, William Collier, Edward Abeles, George Nash, Lewis and Ryan, Barton and Ashley, Edward J. Connelly, Teddy Burns, Leslie and Daily, Thomas Garrick, Frank Lalor, William Loraine, W. J. Kerngood, Louise Allen, Nella Bergen, Madge Lessing, Virginia Ross, Allie Gilbert, Helen Collier, Carrie Radcliffe, Katherine Campbell. Arrivals: Mr. and Mrs. Edward Abeles, Mr. and Mrs. Harry Hill. Departures: Charles A. Mason, Mr. and Mrs. Charles Burke, Mr. and Mrs. Bert. Leslie.

Mr. and Mrs. Fred G. Andrews are Summering at Sylvan Cottage, The Weirs, N. H., on the shores of beautiful Lake Winnipesaukie. There is quite a theatrical colony there: Mr. and Mrs. Robert E. McWade, Jr., Mr. and Mrs. George C. Staley, Mr. and Mrs. Henry Hanscombe (Josie Bacon), and Mr. and Mrs. Paul Barnes. Mr. and Mrs. Harry O. Andrews (Edna Earl Andrews) paid Mr. and Mrs. Fred G. Andrews a week's visit with their cousin, Lola Belle Andrews, all being members of the Boston Lyceum Concert company, now touring the White Mountain territory.

Ola Humphrey, accompanied by her mother, Mrs. Minnie Humphrey, is visiting friends for a fortnight at Poultney, Vt.

Florence St. Leonard, of the Belasco forces, returned to the city last Monday from a special Summer stock engagement at Balmy Beach. She left immediately for her sister's cottage at Seabright and will rest until Mrs. Carter commences rehearsals for her new production.

Florence Bindley has taken a cottage at Oyster Bay, L. I., and will make the trip daily to New York for rehearsals of her new production, The Street Singer.

At Great Neck, Long Island, on last Saturday evening, a little theatre built for Summer entertainments was opened in most auspicious fashion. The programme consisted of Francesca, a one-act tragedy by Lottie Blair Parker; a one-act play entitled The Woman of It, also by Mrs. Parker, which was presented by Giles Shine and Lavinia Shannon, with a supporting company, and a number of vaudeville turns. A feature of the presentation of Francesca was the mandolin playing of Zelda Sears. The audience was large and included nearly all the fashionable Summer residents of Great Neck.

THE STOCK COMPANIES.

Frank Monroe, who succeeded William Seymour as stage director with the Hunter Bradford Stock company at the Worcester Theatre, Worcester, Mass., has been meeting with success. In a recent production of The Jilt he appeared as Sir Budleigh Woodstock. The company is having a very successful season, and will play into the middle of August.

M. L. Alsop will leave New York for Los Angeles Aug. 7 to open at Belasco's Theatre there as leading man, Aug. 29.

A clever company of players from Proctor's Fifth Avenue and other stages, headed by Isabel Gilbert, is captivating Summer amusement lovers at one of the prettiest Summer resort theatres in the Rocky Mountain region, the Lake Minnequa Theatre, at the place by that name at Pueblo, Col., under the brow of Pike's Peak. This company is styled the Minnequa stock company. Miss Gilbert never does anything halfway, and the result is that the performances are marked by a completeness of detail united with the alert individuality of the actress-manager herself that insures a pleasing attraction nightly at this popular resort. Harry G. Hockey, comedian; Mr. Oscar Graham, formerly with Margaret Mather, O'Neil, and others; John C. Brownell, Harry Godfrey, Preston Kendall, Harry Bartlett and Alex. Murray are the men of the organization. As ladies with Miss Gilbert Veta Henderson divides honors with Juliette Atkinson. Alive Lounsbury also does fine work; Miss Henderson, whose photograph took the prize at the Pan-American Exposition, and Miss Atkinson, a champion tennis player, are both the ingenues. The romantic comedy The Amazons, the war drama Lynnwood; Moths, from Ouida; Pinero's The Magistrate, and other pieces are among those already presented.

Pattie Allison, who made a success with the Frank Wallace Stock company at Knoxville, Tenn., has signed with The Thanhouser Stock company of Milwaukee to play ingenues.

Plunkett's players are still at Edgartown, Martha's Vineyard Island, Mass. They played there on July 14 to a packed house. They give an entertainment every two weeks, and the house is not large enough to accommodate the people. James McElhern, comedian, joined the players last week, went on without any announcement, did his monologue, and scored the hit of the evening. Stokes Sullivan left last week to go into vaudeville. He made many friends by his clever work, and is engaged for next Summer. Edna Reming has captured the people on Martha's Vineyard by her clever work.

Al. Dais is now manager of the MacGregor Stock company, at Midland Beach. Pink Dominoes was the play last week, with Margaret Bancroft as Lady Maggie, Mary MacGregor as Sophie, Belle MacGregor as Rebecca, Harriet Willard as Miss Barron, and Kathrine Taylor as Mrs. Tubbs. Charles Newell as Charles Graythorn, Ed Lewers as Percy Wagstaff, J. E. MacGregor as Joskin Tubbs, Claude Cooper as Henry, John O. Huntt as Brisket, and John Dunn as the First Waiter.

Carroll Daly is not engaged for the Chicago Stock. He is leading man at Vallamont Park, Williamsport, Pa., for the Summer.

Robert Smiley has been engaged for the Grand Opera House Stock company in Pittsburgh.

Hearts of Tennessee was produced in San Francisco at Ye Liberty Theatre the week of July 11. It was well received.

BOOKS AND MAGAZINES.

"I Dine with My Mother," a little one-act comedy by Decourcelle, has been translated from the French to the English by Mrs. Evelyn Clark Morgan and has been issued in attractive form by the Neale Publishing Company, of New York and Washington. The story of the play concerns the efforts of Mademoiselle Sophie Arnould, of the Paris opera, to find one among her many admirers who will dine with her on New Year's Day. One after another the men decline the invitation, each giving the excuse that he is to dine with his mother. Sophie is hurt, angry, defiant by turn, but at length she realizes that the apparent selfishness of her admirers is, indeed, an indication of their goodness—and at the last she places a miniature of her own mother at the vacant place at her table and exclaims that she, too, will dine with her mother. The manner of the little piece is thoroughly French, of course, and it possesses the old-fashioned faults of long speeches, soliquies and disregard for the passage of time in the action. But the play is a graceful trifle and offers opportunity for the display of a wide range of emotion on the part of the actress who essays the leading role.

"In Merry Measure," by Tom Masson, one of *Life's* editors (Life Publishing Company, N. Y.), is a delightful volume of verse and real poetry. There are things in it worthy of Praed, Locker, Calverly, Dobson, and Gilbert—light, airy, witty, humorous, with an undercurrent of seriousness here and there. Mr. Masson is a pleasant satirist, with not a particle of the wasp in his stings. Nearly all of these well considered, rounded and finished trifles saw the light first in the pages of *Life*. Mr. Masson sings so lightly of love that it is to be assumed that Nemesis has his name in large black characters on a page of her splendid tome. Quite everything in the little volume is worthy of being quoted, especially "Her Friend" and "To a Modern Maid." The drawings, by Gibson, John Cecil Clay, Bayard Jones, and others, are exquisite.

New Shakespeariana for July (quarterly issue) is very interesting. It is finely illustrated with reproductions of Kronberg Castle, Elsinore, as it appears to-day; "The Dreadful Summit;" the platform where the ghost first appeared; the room of state, Act I, Scene 2; the sallyport, the parade, a donjon keep, Queen Gertrude's chamber, Ophelia's brook, Hamlet's grave; and "Miss" (full name not given) Nelson, a Danish sculptress' splendid statue of Hamlet. An interesting article is, "Was Kronberg at Elsinore the Home and Fortress of Hamlet the Dane?" Another is, "Shakespeare's Antony and Cleopatra, and Its Stage History," by R. L. Ashhurst. The usual departments on Textual Criticism, Marginalia, and Books on Shakespeare are carefully written and edited.

GOSSIP.

Fred A. Hayward has returned to the city from a three weeks' fishing trip through the lakes of Northern New York. Mr. Hayward will direct the tour of Joseph De Grasse in productions of Hamlet and The Merchant of Venice.

H. A. D'Arcy has made an acting version of his poem "The Face Upon the Floor." The play will require seventeen people. The scenes are laid at Lakewood, N. J., Atlantic City and New York.

Jerome H. Eddy has returned from a six weeks' fishing trip to Canada. He will resume his "Nancy Sykes" letter to fifty-two daily newspapers in different cities early in August. Mr. Eddy has finished the alterations to his emotional melodrama, The Scarlet Woman, and hopes to have it produced during the coming season.

Judge Lambert, in Brooklyn, last Friday heard arguments on the order directing Lulu Glaser to show cause why she should not be enjoined from appearing under C. B. Dillingham's management. Judge Lambert took the papers in the case and said he would read them, together with the briefs, next Thursday.

The Metropolitan Opera company disbanded at Traverse City, Mich., on July 18.

The funeral ceremonies over the remains of Charles M. Collins were held at his late home in New Rochelle on Sunday afternoon. The Episcopal service was read, and the burial was made in Beechwood Cemetery. Among the professional people present were Frazer Coulter, Mark Price, M. J. Jordan, Horace Lewis, and Mr. Toler.

Lillian Russell will not be the prima donna of the company that will support Jefferson De Angelis when he appears in the musical comedy, Fantana. Adele Ritchie has been engaged for the principal woman's part. Fantana figured in court last Saturday, when Justice Scott, on the application of House, Grossman and Vorhaus, attorneys for Charles K. Harris, granted an injunction restraining Witmark and Son from publishing or copyrighting it. Harris said he had a two years' contract with Raymond Hubbell, the composer, by which Harris was to publish all the music Hubbell wrote.

Stanley Rignold, who was the original George Osborne in Mrs. Fiske's production of Becky Sharp, has been engaged for that part in Mrs. Fiske's forthcoming revival of that comedy at the Manhattan Theatre. The engagement of Frank J. McIntyre is also announced. He will appear in the role of Joseph Sedley.

Mrs. H. C. de Mille, her son, William C. de Mille, his wife, Anna George de Mille, paid last Saturday in Greenwood Cemetery the last tribute of respect to one of the world's wonderful women-workers, Mrs. Henry George, wife of the great reformer, Henry George. Mrs. George was the mother of Mrs. William C. de Mille. She was buried in the same grave with her husband.

Mr. and Mrs. Starr L. Pixley (Mamie Lincoln) have returned to town after spending the Summer at Exposition Park, Conneaut Lake, Pa.

George Tyler yesterday cabled that he had secured the dramatic rights to The Prodigal Son, by Hall Caine.

Born.

GOODALL.—On June 16, on board a steamer bound for Australia, to Mr. and Mrs. Richard Goodall, a daughter.

Married.

DEMOREST—ROTHAR.—Daniel R. Demorest and Maybelle Rothar were married June 18 at the Little Church Around the Corner.

Died.

BARRETT.—Wilson Barrett, in London, on July 22, of heart failure, aged 58 years.

COLLINS.—Charles M. Collins, in New Rochelle, N. Y., on July 21, of Bright's disease, aged 52 years.

DOBSON.—At Keyport, N. J., on July 22, Mrs. Charles E. Dobson, aged 43 years.

SEMON.—Harry W. Semon, at Oelweis, Ia., on July 16.

LYNCH.—Leigh Lynch, at Parkersburg, W. Va., on July 22; aged 58 years.

CURRENT AMUSEMENTS

Week ending July 30.

ACADEMY OF MUSIC—Closed.
AERIAL GARDENS—A Little of Everything.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—Closed.
CARNEGIE HALL—Closed.
CASINO—Piff, Paff, Pouf—17th week—130 to 136 times.
CIRCLE—Closed.
CRITERION—Closed.
DALY'S—Closed.
DEWEY—Closed.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Closed.
GOTHAM—Closed.
GRAND OPERA HOUSE—Closed.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HUDSON—Closed.
HURTIG AND SEAMON'S—Closed.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous vaudeville.
KNICKERBOCKER—Closed.
LONDON—Closed.
LYCEUM—Closed.
LYRIC—Closed.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Duss Orchestra.
MADISON SQUARE ROOF-GARDEN—Paris by Night—4th week—20 to 25 times.
MAJESTIC—Closed.
MANHATTAN—Closed.
MENDELSSOHN HALL—Closed.
METROPOLIS—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MURRAY HILL—Closed.
NEW AMSTERDAM—Closed.
NEW GRAND—Closed.
NEW STAR—Closed.
NEW YORK—The Maid and the Mummy—1st week—1 to 7 times.
NEW YORK ROOF—Vaudeville.
OLYMPIC—Closed.
ORPHEUM—Closed.
PARADISE ROOF-GARDENS—Vaudeville.
PASTOR'S—Vaudeville.
PEOPLE'S—Announced to open July 30 with The Road to Ruin.
PROCTOR'S FIFTH AVENUE—Confusion.
PROCTOR'S FIFTY-EIGHTH STREET—Closed.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—The Lady of Lyons.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Closed.
TERRACE GARDEN—Closed.
THALIA—Closed.
THIRD AVENUE—Announced to open July 30 with A Child of the Slums.
VAUDEVILLE—Closed.
VICTORIA—Closed.
WALLACK'S—Closed.
WEBER AND FIELDS—Closed.
WEST END—Closed.
WINDSOR—Closed.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Frank Keenan heads the bill, presenting his playlet, The Actor and the Count. Others are Burke, La Rue and the Inky Boys, Conn and Conrad, Earl and Wilson, Stinson and Merton, Tom Waters, Maddox and Wayne, Hayes and Wynne, Delberg Sisters, the Gagnoux, Julia Ralph, Joseph Belmont, the Messenger Boys Trio, and the biograph.

Tony Pastor's.

Hickey and Nelson head a bill including Johnson and Wells, Reidy and Currier, Le Roy and Woodford, Wolf and Milton, Claude and Fannie Usher, De Veau Sisters, Goldsmith and Hoppe, Gregory and Lind, Le Claire and Bowen, the De Beaumonts, Alice Philbrooks, Charles Duncan, and the vitagraph.

Proctor's 125th Street.

The Lady of Lyons, cast to the full strength of the company and with new scenery, is this week's attraction. The olio includes Ben Welch, Pauline Moran, Richard Raven, and the kalatechnoscope.

Proctor's Fifth Avenue.

Confusion is this week's play, with Wallace Erskine, Lotta Linthicum, Clarence Handysides, Estelle Mortimer, and others in the cast. The vaudeville numbers are contributed by Chinese Johnny Williams, Charles R. Hargreaves, the Bartells, Mona Desmond, Frances Wood, and the kalatechnoscope.

Proctor's Twenty-third Street.

Christmas Eve on Blackwell's Island, by Clay M. Greene, is the feature of the bill. It is presented by Sidney Deane, Stanley Hawkins, Frank Belcher, and Herbert Ayling. The programme also includes the Four Emperors of Music, Merritt and Mitchell, Rackett and Hazard, Murphy and Nolan, Alpha Trio, Mona Desmond, Devine and Woolley, and the kalatechnoscope.

Madison Square Roof-Garden.

Paris by Night continues its run, with Edgar Tempie, Fleurette De Mar, Hugh Cameron, Toma Hanlon, and the large chorus. The many improvements made since the opening night have added to the attractiveness of the production.

Paradise Gardens.

Josephine Sabel is now in the cast of Parsifalia with Eleanor Falk, and Belle Hathaway's monkeys have been added to the bill, which includes Willy Zimmerman, Sisters Gasch, Paul Spadoni, Charles T. Aldrich, Hill and Silviany, Pewitt, Rice and Prevost, Collins and Hart, the Great Kartelli, and Al. Walz.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Olive May and John W. Albaugh, Jr., made their vaudeville debut last week in a sketch by Grant Stewart, called The Girl from Kansas. It cannot be said that the playlet was an overwhelming success, as Mr. Stewart has turned out much better work in the past. The humor in it is very weak and the love interest is not well worked out. The scene is laid in the dining-room of a small inn in a Mexican village. The landlord and a rich young Mexican planter have a discussion concerning the Americans who make a practice of running to Mexico to escape the consequences of their misdeeds. The young planter is in favor of extradition, and they come to the conclusion that as long as Mexico has no extradition treaty, that the best plan is to refuse to serve meals to the American criminals. The main point of the sketch is the mistaking of the name Frances on the inn register for Francis, thus mixing up the sex of the latest arrival. Frances is a young woman from Kansas. When she comes in the Mexican planter falls head over heels in love with her on the spot, and after much cross-purpose dialogue he proposes to her. Just as he is making his ardent speech the innkeeper comes in with a delayed breakfast and lets the tray fall on the floor. The girl from Kansas is disappointed, as she is very hungry, and in answer to the youth's pleadings she invites him to Centralia, Kan., and promises him a good meal. Miss May and Mr. Albaugh did good work in the sketch, as both are clever, and it is too bad their material was not better. Thaddeus Shine was good as the innkeeper. George Thatcher was quite successful with his monologue. Alburtus and Bartram and the Sandwich Man pleased with some good juggling, using balls and Indian clubs. The Sandwich Man has been added to the act since it was last seen here. His sandwich boards are used as fences, against which the rubber balls are bounced, and the idea adds to the effectiveness of the act. Alburtus and Bartram are as clever as ever with the clubs, and their new assistant does his share in helping to improve an already good act. Hines and Remington made a big laughing hit with Miss Patter of Paterson. Miss Remington is so versatile that she gives an audience a little shock of surprised delight every two minutes. The patrons of Keith's last week took to her like young goats to early Spring lettuce, and she and her partner were recalled again and again. The Yankee Comedy Four indulged in their eccentric comedy tricks and also did a lot of good singing. They tried a new song called "Mariar," which is likely to become a craze. Jordan and Harvey, a new team of Hebrew comedians, have good make-ups, and their material is original and very diverting. McPhee and Hill did splendid work on the horizontal bars. Johnson and Wells carried off their share of the honors with their very entertaining and lively songs and dances. They always work hard and generally score a big hit. Bruce and Daigneau, billed as the "Red Feather Girls,' were seen in a novel act with special scenery and costumes, that was very pleasing. Gorman and West won many laughs with A Special Meeting. Hedrix and Prescott, refined singers and dancers; Claudius and Corbin, smart banjoists; Smith and Gorman, comedians, and the biograph pictures rounded out a fair bill.

PROCTOR'S TWENTY-THIRD STREET.—For Lizette, a melodrama in one act, by Mark Louis De Courcy, was the feature of the bill. It was presented by a company including Charles Arthur, Robert Warwick, Florence Howard, and Vivia Ogden. The scene is laid in a dressing-room in a vaudeville theatre, the manager of which must have been very liberal, as the furniture includes a piano. Lizette, a dancer, is loved by two men; one an Italian vocalist and the other a big, strong acrobat, who makes a specialty of the flying trapeze. The singer sits at the piano and, accompanying himself, sings a love song to Lizette, who all the while is thinking of her acrobatic friend, who is thrilling the audience with his flights through the air. Lizette has scenes with both men, and half promises to run away to Australia with the acrobat. A message comes to the theatre from the trapeze performer's partner, saying that he is too ill to appear, and the singer volunteers to take his place, in order that the managers from Australia may not be disappointed. He does this "for Lizette," though there is no reason in the world why he should accommodate his overbearing rival and risk his neck at the same time. Lizette watches the act from the door of the dressing-room, and when the acrobat allows the singer to fall to the floor she is much perturbed. The limp form of the vocalist is carried in by the athlete and laid upon the floor. Lizette bends over and kisses him, and he comes back to life and promises not to die, again "for Lizette." The man of muscle, seeing that he is beaten, retires as gracefully as he can, though to make things even he should have been sent to jail. There is an attempt at comedy in the introduction of an Irishwoman, whose name is McFudd, but who is working in the vaudeville theatre as a Circassian beauty. (The theatre must have had a museum annex.) The sketch d'd not make very good Summer entertainment, although the players worked hard. Mr. Arthur was quite good as the singer and Mr. Warwick looked every inch the circus man. Miss Howard was fair as the heroine and Miss Ogden did the best she could with a ridiculous part, full of long speeches. Wallace Widdicombe and company (the "company" consisted of one young woman whose name was not in the programme) presented a sketch called A Breezy Morning. It deals with a very silly matrimonial squabble between a couple on their honeymoon. The playlet was evidently made in England and has about as much backbone as a caterpillar. The attempts at humor are silly in the extreme. There is a great deal of fuss made over a trout about four inches long that the young husband has caught, and a lot of other nonsense that is equally unamusing. Mr. Widdicombe is a bright young English actor who should be able to do good work in a better sketch, and his partner was quite able to meet the demands made upon her. The laughing hit of the bill was made by Ferrar, Cole and company, in a skit called His College Chum, written by Jules Ferrar. It deals with a case of mistaken identity, and is full of laughs from beginning to end. An old man has a daughter who announces her engagement to a Yale football player. The footballist is expected to call, but sends his chum, a dude of the most pronounced type, to make his excuses for him. The old man, of course, mistakes the dude for the suitor, and the scenes and incidents that follow are worked out in a very amusing way. The piece was capitally played by Mr. Ferrar as the old man and Thornton Cole, who gave a very cleverly thought out portrayal of the "silly ass." Margaret May was entirely satisfactory as the girl. This act is the sort that is bound to please any audience with a sense of humor, and Mr. Ferrar should have no trouble in booking all the dates he can use. J. Warren Keane did some excellent tricks with cards. Harry B. Lester monologued pleasingly. Katherine Rose and Elinore Hatch sang duets quite agreeably. Kelly and Adams made a hit with some good old-style variety comedy. Swift and Barton, Charles R. Hargreaves, Morris and Daly, Lillian Bender, Ed Estus, and the kalatechnoscope were also in the bill.

PROCTOR'S FIFTH AVENUE.—Robert T. Haines and Laura Hope Crews were a special feature, presenting Their Honeymoon, which was fully reveiwed in last week's MIRROR. The stock company scored in the farce, Who Is Brown? the cast including Malcolm Williams, Al. Phillips, Albert Roberts, W. J. Butler, Lotta Linthicum, Marion Berg, Mathilde Deshon, and Margaret Kirker. The vaudevillains were Katherine Rose and Elinore Hatch, J. Warren Keane, Harry B. Lester, Rackett and Hazard, Malcolm Shackleford, Perry and Randall, and the kalatechnoscope.

TONY PASTOR'S.—Watson, Hutchings and Edwards can always be depended upon to create lots of merriment, and last week they sustained their reputation admirably as the headliners of a good bill. Hathaway and Walton won encores for their refined dancing specialty. Sullivan and Pasquelina scored with their Bowery skit. The Three Madcaps danced themselves into favor. Hoyt and Waller, newcomers here, were among the best liked acts on the programme. They are quaint and original and succeeded in extracting laughs even from the matinee patrons on the hottest afternoons last week. Others on the programme were May Leon and her pets, Garden Trio, Arlington and Delmore, Coulter and Starr, Billy and Aggie Norris, Revere Sisters, Waldo, and the vitagraph.

MADISON SQUARE ROOF-GARDEN.—Paris by Night continued to attract large crowds of people, who enjoyed the cooling breezes and the entertainment at the same time. Fleurette De Mar, Hugh Cameron, and Edgar Temple are still big favorites.

PROCTOR'S 125TH STREET.—Myles Aroon attracted those who are fond of Irish drama in large numbers. Donald Brian, who was especially engaged for the leading role, made an extremely favorable impression, and was ably supported by the stock company, including Daniel Jarrett, Arthur Buchannan, George Bryan, Edwin Fowler, Adelaide Keim, Ethelwynne Erale, and little Jennie Turner. Robert T. Haines and Laura Hope Crews headed the olio as a big special attraction, playing here as well as at the Fifth Avenue. Their comedietta, Their Honeymoon, the scene of which is laid in a Harlem flat, was thoroughly appreciated by the patrons of this house, as the great majority of them are flat dwellers. Dorsh and Russell, Van Fossen and Macauley, and the kalatechnoscope helped to entertain.

PARADISE GARDENS.—The same old story of crowded houses was told again last week. The entertainers, nearly all of whom have been on the bill since the beginning of the season, were Paul Spadoni, Hill and Sylviany, Charles T. Aldrich, Merian's dogs, Pewitt, Rice and Prevost, Collins and Hart, the Great Kartelli, and Al. Walz. Mr. Hammerstein's operetta, Parsifalia, with Eleanor Falk featured, continued to win approval.

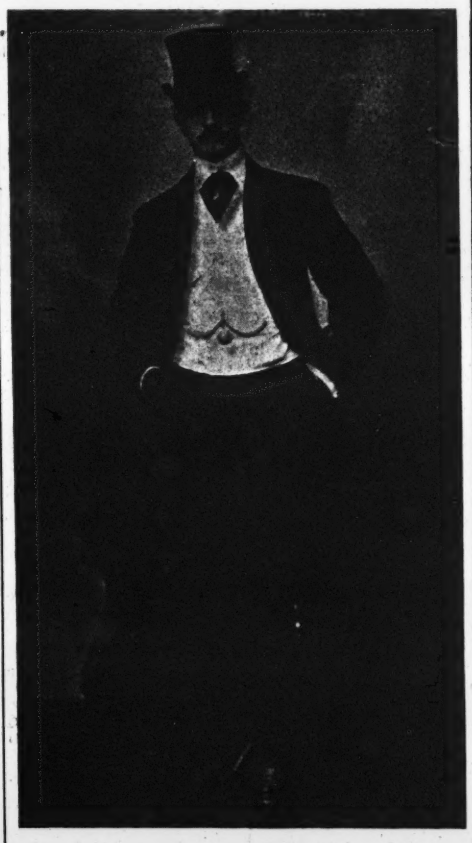
MARIE DRESSLER AT WEBER'S.

Marie Dressler signed a contract a few days ago to join the Weber and Ziegfeld company at Weber's Broadway Music Hall next season. Miss Dressler's engagement completes the organization, which will include Joseph M. Weber, Harry Morris, Aubrey Boucicault, Franz Ebert, Bonnie Maginn, and Anna Held.

NOLAN ON CONTRACT-JUMPERS.

John J. Nolan, of Voelckel and Nolan, managers of the Black Patti Troubadours, was in town last week, attending to some business in connection with the tour of the company, which will open at Asbury Park on Aug. 1. In conversation with a MIRROR man, Mr. Nolan said: "I would like to call attention to an evil on the part of colored performers who enter into contracts with us and wilfully violate them. We have suffered serious losses through contracts made with performers who 'welched' at the last moment, leaving us at the time rehearsals start without a word of warning, to accept contracts or engagements with other managers. We have decided to take a firm stand, and I am to institute legal proceedings against several performers with whom we have contracts, and who have deserted us after we had gone to the expense of investing thousands of dollars in printing and other expenses in connection with our production. This is one of the evils that should be corrected, and I ask for all the publicity and emphasis that your valuable paper will permit. It is our intention to fulfill and live up to every contract that we enter into, and this has been our infallible purpose during all the years that we have been associated with the management of stage productions. The time has come now for us to act in self-defence and punish those who are unfaithful to their written and binding obligations. We have some performers who are foolish enough to delude themselves in believing that because they may be in California or in Europe that they can escape their obligations, but the arm of the law is far-reaching, and as our intention is as firm as the rock of Gibraltar, we intend that this arm shall reach out to the four quarters of the globe, if it be necessary, to bring contract-delinquents to understand their sense of obligation. One of the most regrettable features in connection with this is the fact that some managers of traveling combinations are dull in their sense of honor, and so much so as to be responsible for many weak-willed performers' abrogation of contracts. We will prosecute these managers as well as the performers, if we find that they are instrumental in inciting any performers under contract with us to violate them."

LEON MORRIS.



Above is a portrait of Leon Morris, the clever animal trainer, who is at present in England. Three months ago he hired a farm a few miles from London, where he has been diligently training his new act. From reports, it promises to be something extraordinary, and the public may expect a very interesting turn when he again appears, which he hopes will be very shortly.

THE STOCK BURLESQUE CIRCUIT.

Plans are almost completed for the new stock burlesque "wheel." It is not to fight or antagonize the existing "wheel" or the syndicate of burlesque managers, but is organized to better the interests of the stock burlesque houses at large. As the several stock burlesque houses were big successes during the past season, it was decided by the managers of these to combine their interests and also take in other houses which have not heretofore been entirely devoted to stock burlesque, making six houses and companies in all, located as follows: Boston (2), Providence, Philadelphia, Brooklyn (2). There will be twenty-four weeks in the new "wheel" as a starter, and each of the six companies will play each house four times. The companies will play on a certainty. Each company must give a first part and a burlesque and five or six strong vaudeville acts. The burlesques must be changed for each return date, which will make only four rehearsals for each company during the regular season, where they now have one each week in all stock houses. Each company will have a chorus of twenty-five, which is far in excess of those carried by some of the traveling burlesque companies. It is the intention as far as the East is concerned, to broaden out and take in as many cities and houses as possible, but there will be no invasion of the West under any circumstances. A corporation is to be formed, to be known as the United States Stock Burlesque Circuit. The season will open this year on Nov. 7, and will close about May 1. Other houses under consideration are located in Harlem, Bridgeport, Springfield and Hartford.

BOYS' PRANK CAUSES TROUBLE.

Two small boys took a notion to have some fun on Friday afternoon last by pulling the rope near the main entrance of Proctor's 125th Street Theatre, which causes the fire gong over the door to set up a continuous ringing. The noise of the bell alarmed the audience, which numbered about 1,000, and the management and ushers had some difficulty in convincing them that there was no danger. The boys were caught by Frank Wilson, the electrician of the theatre, who was standing near the door when the "trick" was played.

WALT. M. LESLIE BACK FROM EUROPE.

Walt. M. Leslie, of Gus Hill's business staff, returned from Europe last week. While abroad Mr. Leslie secured several big feature acts for the Hill enterprises. Among them are the original twelve Radium Girls, from the Moulin Rouge, Paris, who will be featured with the Happy Hooligan company. Mr. Leslie during his trip arranged for a European tour for The Smart Set. Mr. Hill's big colored aggregation, which will open in London Oct. 1, 1905.

L. MAY BROOKS.

Photo Judd, Chattanooga, Tenn.

L. May Brooks, whose picture appears above, is of the well-known musical team, Youngs and Brooks. Miss Brooks bears the distinction of being the only woman playing a French horn in a vaudeville act in this country. There are imitators that advertise themselves as French horn players, but the instrument they use is called a melophone or ballad horn. There is a vast difference between the two instruments, as the French horn is recognized as the most difficult of all wind instruments to master, while the melophone is known to be the easiest. Playing the French horn, however, is not the extent of Miss Brooks' accomplishments, as she has received some very flattering press notices for her singing and dancing.

INDEPENDENCE DAY IN ENGLAND.

Frank Chamberlin of the Chamberlins, lasso experts, writes that while playing the Empire Theatre, York, England, he and Mrs. Chamberlin received and accepted from the Buffalo Bill Wild West management, an invitation to assist in celebrating Independence Day 3,000 miles from home, among 375 other Americans now traveling with the Wild West in England. After enjoying the afternoon performance all adjourned to the "cook-house," which Caterer Ballard of the show had profusely decorated with flags, bunting and flowers, making the interior a picture in red, white and blue. Many American guests of the performers and managers were present. A very unique souvenir in the form of a menu card was supplied at each plate, of which there were 785 laid at one time. Fish, fowl, roasts, vegetables, fruit and dessert, including the much-coveted pumpkin pie and ice cream were to be seen heaped in front of Mexican Cossacks, Indian, Arab, Jap, soldiers, cowboys and working men. All were served from the same pan and kettle, managers and employees alike. At the height of the festivities Colonel Cody entered and was received with three hearty cheers by the entire assemblage. In a few well-chosen words Colonel Cody said he took occasion to thank every one; the management, advance brigade, working people and all, but especially did he wish to commend the arena people and performers for their assistance in conducting the performances. He wished them to feel that their attention to their work was appreciated and that good results were shown by this being the most prosperous of the thirty-one years of the life of the show. He proposed three cheers for King Edward and his Queen, and these were given, followed by the same for President Roosevelt. At the conclusion of his interesting talk the entire company rose and gave three cheers for the colonel, for which he thanked them pleasantly. During Colonel Cody's speech a snapshot photograph was taken of the entire company and visitors, and Johnny Baker's call to stables in preparation for the evening performance was alone responsible for the conclusion of a very interesting and enjoyable Independence Day celebration.

LION ATTACKS BONAVITA.

Captain Bonavita was attacked during the performance on Thursday evening last at Bostock's arena in Dreamland by "Sultan," one of the group of twenty-seven lions used in his act. The beast for several days had shown signs of bad temper and was very surly. On Thursday evening, towards the end of the act, when the lions are compelled to climb up on platforms so as to form a pyramid, "Sultan," who is supposed to ascend to the highest perch, balked when he got his orders, and sprang at the trainer. He caught Bonavita by the leg and buried his claws deep in the flesh, at the same time fastening his teeth in the trainer's shoulder. There was a large audience present and a slight panic ensued, during which many people rushed for the doors. Bonavita struck the lion several sharp blows with his whip on the nose, which disconcerted him so that he released his hold on his victim, who had barely strength enough left to back to the door of the cage and slip out. He fell fainting to the floor and was later taken to the hospital.

Mr. Bostock announced on Friday that the big act with the twenty-seven lions would be discontinued. When the news of Bostock's decision was carried to Bonavita, at the hospital, he was grievously disappointed, as he had hoped to continue exhibiting the beasts after his recovery.

A THEATRICAL COLUMBUS.

Frank Hewett, the magician, discovered a town in the West a few weeks ago in which no traveling company had ever appeared, although there is a theatre there in which "home talent" supplied the entertainment up to the time Mr. Hewett and his company arrived. The place is called Vernal, Utah, and the population of the town and the valley adjoining is 15,000. Mr. Hewett gave eight performances and took in $2,100. The trip was made in two four-horse coaches, and the jump was broken by pauses at road houses twenty-five miles apart. After this pleasant and profitable experience Mr. Hewett started on his vacation, which he is spending in a camp on the St. Regis River in Montana, fishing and hunting. There is trout and game in abundance, and the party expects to bag several bear. When the Summer is over Mr. Hewett will tour during the early Fall through Canada, so as to avoid the opposition of political meetings in the State.

AERIALIST MEETS WITH ACCIDENT.

Melvin Howard, who has been thrilling the patrons of Dreamland this Summer with a sensational slide for life, hanging by his teeth on a wire suspended between the electric tower and the summit of the chutes, 700 feet distant, met with a serious accident one afternoon last week. The wind was blowing so hard that he was whirled about in a way that made him very dizzy. He let go of the mouthpiece and was dashed against the incline of the chutes. He was picked up apparently dead, but the doctors who were summoned restored him to consciousness. Several of his ribs were broken and he sustained other injuries that may cripple him for life.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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(Written by DRUCIE DELMORE.)

At Hurtig and Seamon's, week of March 6.

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BUNGLE BOO LOO BABIES.

The only act of its kind that always pleases.

The Minstrel Boys,

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"Making good" our feature!

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Booked solid in America until December 14; England until August, 1906.

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THE AMERICAN CONTRALTO.

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Featuring "Message of the Shamrock" and "Chinghai," from Ditson Publishing Co.

Buffalo Express—"Marion Littlefield is one of the most delightful songstresses in Vaudeville."
Cleveland Enquirer—"A special feature is Marion Littlefield, a stunning young woman with a remarkably rich contralto voice."

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DRUMMERS' YARNS.

These drummers' yarns I spin
Are all well told, well knit.
If your smiles they fail to win,
They're still not old, not "nit."

The *Seattle Intelligencer* says: "Among the headliners, Mr. Chas. Abbé made enough splash for an ocean liner. Our 'opry' house holds 185, a big act will draw 195. Mr. Abbé drew 250 ($)."

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MR. WILL M. CRESSY, THE NATURAL BORN FIXER,

Has elaborated upon the act, and we now submit a brand new act with all new ideas. You all know Mr. Cressy—well!!
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WANTED—Street Men and Fakirs to sell our goods.
CHAS. KENNA write.

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Two Hebrew Comedians,

HOEY AND LEE

Who have the brains to write their own parodies; also the voices to sing them.

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"Van Bros. do a comedy musical act that is unlike and far above anything of the kind ever seen at the Park."—*Elmira Daily Advertiser, July 19.*

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TOM NAWN'S CO.

But as an out-and-out laughter provoker the turn of the "Tossing Austins" was far and away the best in the programme for its undoubted cleverness and remarkably funny comedy; and the house simply roared while this particular contribution was proceeding.—*Sydney Herald, May 30.*

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Three swell straights—Black face comedy. **All play parts.** This week, Park Theatre, Bayonne, N. J.

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Booking dates for next season. See route for address.

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HUME, ROSS and LEWIS

July 25—Empire, New Cross, London.
Aug. 1—Empire, Stratford, London.

35 weeks' solid booking.
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WILL H. ORIGINALITY—The reward of the constant thinker. MAGDALENE

ARMSTRONG AND HOLLY

In THE EXPRESSMAN.

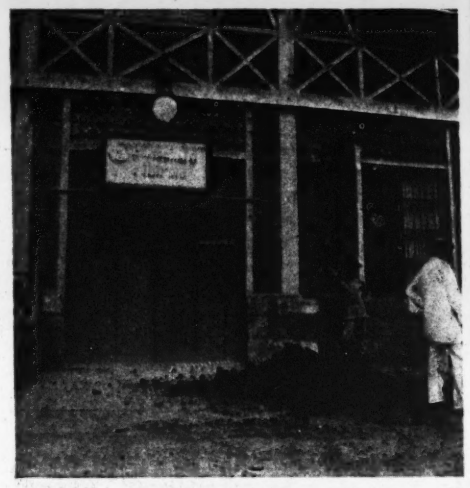
Magnetism and pleasing personality, nature's gift to an artiste.

SHOWING IN THE PHILIPPINES.

Whew, what business! Crowds of little brown people everywhere—liberal soldier audiences, too! Great money in it!

These were the conclusions I came to after a little experience with our show in America's new possession in the Southern Pacific—the Philippine Islands. We had been show people before we joined the army to fight for our flag, but fighting ceased two years ago in the islands, and soldiers received their discharges by the thousands. Those who were discharged in Manila received their travel pay—and a good sum it was. We invested in sugar mills, or mines, and we lost all, or nearly all, of the aforesaid travel pay. I believe there was a fellow who now and then came out on top. However, after the money was gone most of us ex-soldiers sought employment in the civil government, or the quartermaster's department, on the police force, or "any old thing."

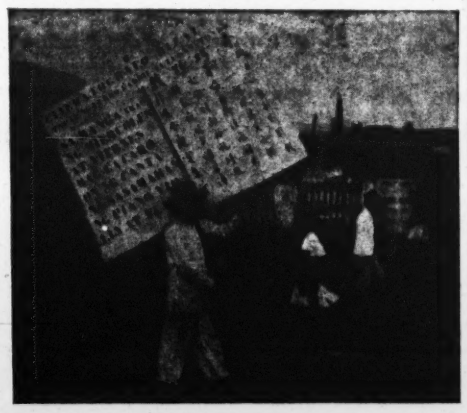
It was while a cop that I conceived the idea of introducing the show business in the provinces. The Manila shows did not pay well at first. I thought the provinces might pay better, but I found that the superstitious Filipino wanted things in the juggling line. A cinematograph man came along, with a very little machine, with small picture making views, in which the figures either moved very slow, or too fast, or with jerks. His acetylene light was too dim, and the views would not show well; yet this fel-



A Manila Cinematograph Building.

low could not begin to accommodate the mobs of natives that forced their way in to his show to see the moving pictures. The natives would line up at dusk, and from dusk to midnight hour shows would be given, at 10 cents per head, with a Brooklyn Bridge at 6 P.M. crush of people in each audience. Up in the town were some other show people, with good companies, not doing nearly so well, with plays. I decided to buy a moving picture machine. There was one on sale in a bicycle store in Manila. The price of it was $700 in gold! And what a rusty, worn-out, and out-of-date machine it was! with a few cracked films and some very ugly slides. I refused to buy, but hired it, and then sent to America for catalogues. I fitted up the old device, bought three old hospital tents, hired several natives, with their little carts and pack ponies, and took to the provinces, for I did not dare show in Manila, with the inferior machine and poor light.

The machine was made for an electrical illuminator. I had a four-burner oil light put in, but it made a very poor picture, of course. Then I got an acetylene burner from an army chaplain,



A Native Carrying the Banner.

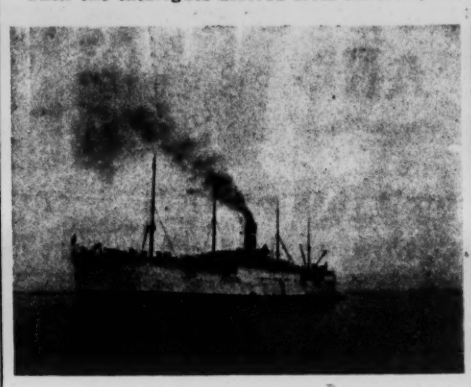
bought carbon, and managed to make a little picture in a dark tent. The natives were delighted. I then secured immense colored Spanish posters, announcing the event for the night in each town. I hired the native band. There are native bands in each place, and those bands can be engaged for two or three dollars for the night, and each band has a membership of from ten to fifteen people.

I had the band parade in the afternoon, and a boy to carry a banner, announcing the character of the show for the evening. I depended on slides for Scenes in the Life of Napoleon, The Life of Christ, The Passion Play, etc. I had cracked and poor films of comical views, but all took well with the motley audiences. I sent tickets to the padres and the school teachers, and long before dark, rain or shine, the crowds of natives would gather and pay their five and ten cent pieces for admission. I had no trouble in filling my tent with capacity audiences from

The Little Railroad on Which We Travel.

four to ten nights in each town. American school teachers would bring their entire classes from the native schools; soldiers of the garrisons would attend; and how in the world they avoided mobbing me for showing such poorly lighted views, in a stuffy tent, I cannot imagine. But they never complained. Often the light was very poor, yet all went well with these primitive people. They got fun and instruction, and I got a bagful of coin each night, with expenses that amounted to practically nothing, until finally I had a trunk literally filled with coin.

Then the catalogues arrived from America, and



Sometimes We Go on a Transport.

I invested in a new machine, to operate with either electrical or a calcium light. I then invested in a phonograph of concert size, and purchased films and slides to illustrate songs, speeches, etc.

Another four months passed before the new apparatus arrived, and I sold the old one at about what it cost me.

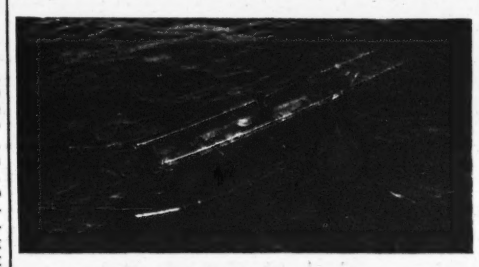
Then I bought a new tent. I had it made to order, of brown canvas, sufficiently long and wide for a good sized audience, and for a 12 x 12 picture. This brown canvas made the interior dark enough, when the sun was not over-bright, for afternoon exhibitions for school children. With the new outfit I did not hesitate in booming the show to the town officials, and always had a reserved seat for those Oriental deadheads.

My salary list increased, but the audiences increased, too. I could visit larger towns, and I did.

I am now in the Mariquina Valley with the outfit, and will next take to the Baymamg districts of Luzon. Now and then I get a little opposition from the padres, but as a rule these men are considerate and permit their people to visit the show and laugh over the comical views and get instruction from the more serious sort. I have had many experiences of a funny nature on the little railroad over which I showed.

For instance, we were stalled one night on one of these railroads, and I showed views on a nearby whitened stone wall, from the freight car in which I had my outfit, after which I passed the hat, and got several pounds of native coppers, a little silver, many bananas, and some rice, for my assistants. The little road has no baggage men. It requires patrons to hire the native boys hanging about the stations.

I get a good Chinese attendance in many places. I have shown especially for Chinese in



Transportation by Native Boat.

some towns, and used the Chinese records in the phonograph to advantage.

Some of our moving picture people arrange to give exhibitions to sea-going people, on sailing craft and steamers in the harbor, and the ships are usually decorated in honor of the break in the monotony of things. The native population look with awe upon the pictures, and are inclined to consider everything superstitiously. Often they weep, pray, make the sign of the cross, and give vent to other emotions. That makes of it interesting work; and, best of all, my little coin trunk gets heavier and heavier each day.

If there is a hint in this little paper, which will be suggestive to many idle theatrical folk on Broadway, of money making, I shall not have lived in vain. I hope to benefit them through THE MIRROR.

A TRAVELING SHOWMAN.

PASTORS OPPOSE VAUDEVILLE.

The pastors of several churches in Asbury Park are up in arms against the Sunday vaudeville performances that are being given at the Asbury Avenue Casino, which belongs to the city. Petitions were circulated last week all over the town, addressed to the Beach Commissioners, and many signatures were obtained from those who are opposed to the appearance of the merry vaudevillian. It is rumored that they tried to get a certain well-known Pastor in New York to join in the crusade, but he declined, as he likes vaudeville, and has been strongly in favor of it for over fifty years. Asbury Park, by the way, is having a hard time trying to free itself from the domination of the men who run things in their own way in Ocean Grove. Even the trains do not stop at Asbury Park on Sundays. The mosquitoes are the only living things that are allowed to pursue their regular avocation undisturbed. They give a continuous performance that all the petitions and all the work of the good people who go to the "Twin Resorts" for rest and recreation cannot put a stop to.

KEITH BUYS CLEVELAND THEATRE.

B. F. Keith on Saturday last closed a deal by which he came into possession of the Prospect Theatre in Cleveland, which will be added to the circuit, which now embraces theatres in New York, Boston, Philadelphia, Providence, Pawtucket, and Pittsburgh. In conjunction with these houses the Keith bookings for next season will take in no less than fifteen cities, and S. K. Hodgdon will have his hands full in arranging the fine bills for which the Keith management is noted. The Prospect was built by A. F. Hartz and was opened for the first time in February last. Mr. Keith will take the house on Aug. 1 and will overhaul it thoroughly before opening it with his name above the door. L. M. Eirick will be the resident manager.

MISS SABEL IN PARSIFALIA.

Josephine Sabel has been engaged by Oscar Hammerstein to appear in his Parsifali at the Paradise Roof Gardens, and made her first appearance last evening. She will sing a new song, especially composed for her by Mr. Hammerstein, called "Susie Sue." Miss Sabel returned from a highly successful European tour a few weeks ago, and has been resting since then. She is a very energetic little woman and decided to accept Mr. Hammerstein's tempting offer, in preference to idling away her time in the mountains or at the seashore.

NAWN'S COMPANY DISBANDS.

Letters from the Tossing Austins and the Musical Johnstons, dated at Sydney, Australia, June 24, tell of the closing of the company taken to Australia by Tom Nawn. As far as the Austins and the Johnstons are concerned, the closing is not a serious affair, as they have signed contracts for long engagements with Harry Rickards. The Johnstons will return to America in the Fall, and the Austins will go from Australia to England to fill engagements already contracted for.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
July 16, 1904.

The long spell of hot weather we are experiencing at present should drive theatregoers to the cool spots, and there are plenty round this tight little island, but even if it does drive them away during the day they seem attracted back at night, and the music halls reap most of the benefit, because the legitimate houses, whether for lack of interest or the bars, do a very poor business at present.

The Tivoli has a good bill, which, perhaps, would even be a little more attractive, if it were changed a little oftener; but that is unfortunately a general complaint with the London houses. Back into London are Signor and Madame Borelli, who are very humorous in their musical tit-bits. They ably burlesque French, German, and Italian artists, while their cat duet is very funny and well thought out. Madame Borelli is to be complimented upon the strength of her vocal chords, and America should be happy to own her as a citizen. Their success was instantaneous and very pronounced. Lieutenant Travis is on the bill with his ventriloqual entertainment, and right well he entertains. He is a clever artist, but should look to the improvement of his dolls, which look rather the worse for wear. A most amusing turn is Charles Baron in his burlesque lion act, his "lions" being canines of the mastiff breed. Shaggy manes and several roars created good impersonations of the king of the forests, considering that they were no more harmful than a set of well-trained dogs. He also introduced a couple of cats, which were intelligent enough not to be taken in by the leonine exteriors, and all worked well together, serving to constitute an excellent performance. Henry Lee is in his fourth week, and has added some new characters to his act, including Emperor William II and General Booth, the last being particularly good, and both being heartily appreciated because they are topical personages at present in England. Terry and Lambert, Clark and Hamilton, and Vesta Tilley go toward making up our excellent programme.

Looking well and full of confidence, Hume, Ross and Lewis made their London debut at the Shepherd's Bush Empire last Monday night in their comedietta, A Duke and An American Heiress. I should not have been surprised if their opening had not gone as well as it did, because London audiences are apt to be very critical and conservative about new turns. But they impressed the house that there was ability in the trio, and before the curtain had been rung down their talent was acknowledged. They need have no fear, as they have a great deal of original comedy, and one of the three is an exceptionally good dancer—a valuable adjunct to their act. Charlie and Jennie King appeared early on the bill with their vocal comedy-melange, and scored their usual bright success in spite of the fact that they appeared a little too early for their own liking. May Edouin and Fred Edwards, who are so well known both sides of the water, scored an emphatic hit in A Bachelor's Dream. Miss Edouin's laughing-song at the finish is an artistic little bit, which meets with huge applause and many encores. Mlle. Diane de Fontenoy is still posing, this time in all the tableaux of An Artist's Model. Boadicea, Lalla Rookh, Cleopatra, and Her Majesty Queen Alexandra all met with studious ceremony from her mobile poses, but perhaps they would have better achieved the effect desired if her posing had been less mobile and more stationary. Minnie Cunningham is as she is described on the programme, a "clever and dainty artiste," but is a little too subdued in the rendering of her songs. Mlle. Mawelle, with her macaws and cockatoos, gives a pleasing performance.

At the Royal Music Hall, where one can obtain a good entertainment at a low figure, Will Cirnoc is appearing, describing himself as "Master of all Handcuff Monarchs." He does a very entertaining act, and, true to his assertions, he releases himself from several handcuffs and leg-irons with great celerity, but they happen to be provided by himself, which is apt to take from the mystery of his performance. The Maples are clever specialty dancers, dressed in Japanese costumes, with native setting, but their pigeon-English more closely resembles the Chinese dialect. Their act, however, goes very well, and they are conscientious workers, and well deserved the applause they received. The drawing card on the bill is the Hackenschmidt versus Jenkins wrestling match on the biograph, which seemed to excite the gallery to a vivid enthusiasm.

At the Canterbury Music Hall a capital turn is to be found in R. A. Roberts, whose protean acting is very clever. His present act is entitled Dick Turpin's Ride to York, and he takes every part in it himself, except perhaps that of the horse, "Black Bess." Dandy George and his dog "Rosie" were very entertaining, while Queenie Hasto is a smart dancer with a charming personality.

Sam Edwards opened last week with his sketch, A Pass for Two, at the Bordsley Empire, and his success was instantaneous and so good that it set London managers chasing after him for future engagements. As sketches go, Edwards undoubtedly has made one of the biggest hits possible, for his line of comedy is very unique and a most appreciable novelty to the British audience. The situations in his sketch were admirably carried out, and praise is also due to Ethel Hollingshead, who was with Charles Hawtrey in America, and is a niece of old John Hollingshead, who, I am very sorry to state, is again in a precarious state of health, and also to Wright Kramer, who joined Mrs. Patrick Campbell's company on her last American tour—in fact, a good and select combination. Mr. Edwards should feel highly elated at the flattering offers made to him. I understand he is to appear in his sketch at the Palace Theatre next Monday night.

Johnnie Quigley, the "Newsboy Tenor," appeared last Saturday at the London Pavilion and created a good impression. Though his songs were badly chosen, being a little too sad, his voice seemed to please his listeners. I trust it will bring him future bookings.

Count Max Hollander, chairman of the Board of Directors of the Palace Theatre, celebrated his twenty-fifth anniversary of his marriage with an entertainment at his London residence last Thursday night. Maude Courtney, Nelson Downs, and Whistling Tom Browne specially assisted toward the passing of a pleasant evening.

Jesse L. Lasky, manager for Herrmann, the magician, was a caller at THE MIRROR office today. He is arranging bookings for Herrmann's possible visit here, in which, if it does come off, he ought to make a perfect success.

Herbert Campbell, the famous Drury Lane comedian, was taken ill with a paralytic seizure late on Wednesday evening at his home.

Pat Shea, long known on this side among American performers, till recently apparently was forced to walk about with crutches, because of a paralytic stroke. In one of the morning papers appears an account of how he forgot his infirmity at a fire near his house, and threw down his crutches as he rushed upstairs to rescue an infant boy. The whole incident seems very remarkable, especially the account of Shea walking home with his crutches under his arm. Personally I hope it is true, as it will enable him to get on his legs again, and I am waiting for verification of this report.

Conn and Conrad have sailed for New York and will return to England in November.

James E. Sullivan, famous on this side as the Polite Lunatic in The Belle of New York, is shortly to appear at a London music hall.

Edgar Hyman has arrived in London from New York and is shortly leaving for South Africa.

Among the artists who sailed last Saturday on the *Carisbrook Castle* for South Africa are Dumond Minstrels, Three Sisters Macarte, Fielding and Hall, Childie Stuart and Ernest Heathcote, while the Haytors, Lillie Seville, Jack Lane, Oakley and James, and Fred Dunstone have arrived in England from Africa.

The Prince of Pilsen company, in spite of the general slackness in theatre attendance, is doing good business, and Al. Canby, the manager, is generally popular for his courtesy and kindly bearing.

REVONOC.

EUROPEAN NOTES FROM MELVILLE.

Frederic Melville, manager of La Motogirl, writes from Lucerne, Switzerland, as follows: We arrived here after our engagements in Moscow and Leipzig, and on the way learned a trick that every performer who intends coming over here should know. Before leaving New York I bought a lot of fine, strong trunks that would stand the bumps of the baggage smashers of Europe. I found that the precaution was unnecessary, as the "smasher" does not exist here. By a little judicious tipping you can have your baggage handled very tenderly. As my excess going from Hamburg to Madrid was 449 pounds, I got wise about that time, and shipped all the trunks to London to be stored. I had several baskets made, in which to carry my stuff, thus reducing the weight of my baggage one-half. I advise all American performers to follow this plan if they carry heavy baggage, as they will save a lot of money. We have now been playing steadily on the Continent for one year, and are enjoying our engagement in Lucerne very much. We are at the Kursaal, and this is the first place we have played where we have not met an American or English act. Lucerne is a great resort for tourists, and the attendance at the hall is very large. In addition to the theatre, there are small gambling rooms, in which the visitors play during the intermissions, which are arranged especially for the purpose of allowing the audience to indulge in the betting game. Some of the patrons get so interested in the games that they forget to come back to their seats in the theatre, but the management is just as well satisfied, as the money all goes to the same bank. At the invitation of the manager we made the ascent of Mount Pilatus and enjoyed the trip exceedingly. The view from the mountain top baffles description. You can see twenty-seven lakes and twelve towns, and from the edge of the cliff there is a drop of 1,000 feet.

On July 4 there was a fine banquet given in honor of "the day we celebrate" at the Grand National Hotel, at which we were present on the invitation of the United States Consul, W. H. Morgan. About 200 Americans were there and the "glorious Fourth" was properly toasted. The hotel was decorated with American flags and at night the grounds were elaborately illuminated. The day wound up with a grand ball.

I paid a visit the other day to Altdorf, three hours' journey from here, to see the performance of a play called William Tell, given by natives. Altdorf is the village in which William shot the apple from his boy's head, which historical stunt is the basis of the plot of the play. Two ancient fountains mark the spots where Tell and his son stood when the great feat of marksmanship was performed. The wooden theatre seats 1,200 people, and about 100 are employed in the production. The performances are given every Sunday from July to September. The acting was very ordinary, but I enjoyed the experience. The house was crowded, and many Americans were present.

Thomas Barrasford's theatre in Paris, the Olympia, formerly run by Isola Brothers, will be ready for opening in August. I met Mr. Barrasford in Paris some time ago, and he told me that he intends to have some theatres in Germany and will also have the Palais d'Ete, in Brussels. He is a great manager, and any good American act can always count on being treated handsomely by him in the matter of salary.

We go from here to Brussels and from there back to England to play four weeks on the Barrasford tour before beginning our second tour of the Continent at Dusseldorf on Sept. 16. I ran across Martin Beck in Cologne. He was looking well and was booking all the available acts for America.

VAUDEVILLE IN BROOKLYN.

At Henderson's Music Hall, Coney Island, last week a good bill was in vogue. Drawee and the Milani Trio proved headliners, and others who scored were Gaston and Stone, Mr. and Mrs. Dan Hiatt, Potter and Hartwell, Hawthorne and Burt, New York Comedy Four, Regneux's ponies, Wells and Arthur, Bessie Louise Penn, Smith and Bowman, Harry Pilser, Lutz Brothers, Bison City Quartette, Gregory and Lind, Messenger Boys' Trio, and Lydia Hall. This week, Palfrey and Barton, Orpheum Trio, Mullen and dog, Henrietta Dreyer, Harry B. Watson, Two Roses, Effie Brooklyn, Burrows and Travis, Mazette, Mr. and Mrs. Dan Hiatt, McDonald and Huntington, Potter and Hartwell, Ford Brothers, Milani Trio, Cubitt's Musical Melange, Rossi Brothers and Way, and American Beauties.

At Luna Park and Dreamland vaudeville is a big feature as well as circus acts.

At Brighton Beach this week George Evans, Delmore and Lee, Holcombe, Curtis and Webb, Ford and Gehrue, Captain Webb's seals, Alice Shaw, Countess Mignon d'Alencon, and J. Warren Keane.

At Manhattan Beach, Shannon's Band and Herrmann still hold forth at matinees, and Arthur Dunn in The Runaways is the evening feature. Pain's Fireworks is still drawing crowds.

At Morrison's, Odette Tyler is the feature, followed by Fisher and Carroll, Dorothy Russell, Three Dumonds, Carlton Macy and Maude Edna Hall, Cleff Gordon, and Lutz Brothers.

GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Charles H. Bradshaw is spending his vacation at his Summer home, Knoll Cottage, North Scituate, Mass. He will begin his vaudeville season at Toledo on Aug. 14, and is booked up until the holidays over the Keith, Shea, and other circuits.

The Rooney Sisters, who closed with the Anna Held co. some weeks ago, are at present playing the Jake Wills Circuit. Their act has been much improved and is scoring heavily everywhere.

Charles Leonard Fletcher, who is now in Johannesburg, will finish his South African tour in Capetown Sept. 10, and will open in London Oct. 3, playing the syndicate halls until March. He will then take up return engagements on the Moss Tour for four months. He is booked solid until May, 1906.

Milt G. Barlow, the old-time minstrel, is ill at St. Luke's Hospital, and last week underwent a serious operation.

Kizzie B. Masters has received several offers from parks and beaches for her military comedy, Romance of Red Cross, but prefers waiting for the Fall season, when she will appear in the regular vaudeville houses.

Frederick Palmer and Anna Robinson are meeting with success in their sketch, The Sorcerer and the Soubrette, in the Eastern parks. They have added several new features to their act.

Walter H. Cluxton produced a new farcical sketch called Leap Year Proposals, at Bay Shore, L. I., on Friday evening last. Mr. Cluxton was assisted by Emma Brennan, Minna Ferry, and Joseph Redman.

Julia Ralph, late of The Fatal Wedding co., is appearing at Keith's Union Square this week in her original monologue, An Afternoon at the Matinee.

It is said that the loop-the-loop apparatus at Celeron Park, Jamestown, N. Y., on which two girls were injured a few days ago, will be removed from the park. It was not owned by the Celeron Company, but by a Philadelphia syndicate.

The Peerless Potters are thrilling audiences nightly at Manhattan Beach in Pain's fireworks spectacle, Decatur, 1804.

James R. Adams has been engaged by Thompson and Dundy as stage-manager of their big spectacle, Fire and Flames, at Luna Park, Coney Island. This is a position that requires Mr. Adams to be all over the stage at once, directing the movements of the immense mob. As the "stage" is longer than an ordinary city block and nearly as wide, it may be guessed that the stage-manager has to do some tall hustling. Mr. Adams is equal to the task, however, and has given entire satisfaction to his employers. From ten to twenty performances are given every day, including Sundays.

Abbott Davison, comedian and baritone, is meeting with great success on the Melville Circuit of parks, having just played Pittsburgh and Erie, with Athletic Park, Buffalo, to follow.

Will H. Fields has joined the Lafayette Theatre Stock co. in Buffalo for the balance of the Summer season to do his Hebrew monologue and play parts.

Rita Mario, the clever violiniste, is receiving much social attention in Boston. She will be seen in a new role on Saturday next, when she is to be maid of honor for one of this season's debutantes, Lillian Phillips, who marries Mr. Reed.

The Three Lelliotts are resting at their home in Englewood, N. J., for the balance of the Summer.

Harry Thomson was the star feature of the bill at Robb's Casino, North Beach, for the past two weeks

and will go to Electric Park, Newark, on Aug. 1. He has added some material describing the Democratic and Republican conventions, in which he imitates the leaders of both parties in a very amusing way.

Melbourne Macdowell played a condensed version of La Tosca at a small variety theatre called the Victory, San Jose, Cal., week of July 4, and the critic of the "Mercury" could not find words to express his admiration of the actor and his work.

Van Brothers, musical comedians, are in their eleventh consecutive week, playing the Summer parks, and will open their Winter engagements at Tony Pastor's Theatre, Sept. 26.

Dixon and Holmes opened last week at Electric Park, Baltimore, and were one of the biggest hits of the season. After the first performance they were re-engaged for a second week.

Herrmann the Great and his wife, Marie Herrmann, are stopping at Manhattan Beach, where they are spending their Summer vacation, combining business with pleasure. They are playing at the Manhattan Beach Theatre and are meeting with great success.

Madame Louise Hall, a leopard trainer attached to Hargreaves' Circus, was the victim of a savage attack by her six animals during a performance at Far Rockaway, N. Y., on Saturday afternoon. Madame Hall was rescued in the nick of time and was taken to the nearest hospital.

Huber's Museum on Fourteenth Street, after extensive improvements, will reopen on Aug. 1.

Michael Tanza, the baritone singer of the Milani Trio, resigned from that organization on Sunday evening last. Mr. Tanza and Minnie Fisher Middleton, a Lyric soprano, are now organizing a quartette of trained singers to produce a musical romance entitled In the Shadow of Vesuvius. Mr. Tanza sang in grand opera in Naples and was a fellow student of Caruso, the famous tenor of last season at the Metropolitan.

This season Manager Abe Leavitt will present a new musical burlesque, entitled Looping the World in Eighty Minutes, a travesty on Jules Vernes' story, Around the World in Eighty Days. It is an extravaganza of spectacular form, with gorgeous scenic effects, representing the principal points of interest in all parts of the globe. The costumes, which were made by Worth and Felix, of Paris, will be a revelation. In Looping the World the opportunities for rapid changes of scenes, costumes, characters, and novelty will be taken full advantage of. The author has taken great pains and the result is a brilliant blending of extravaganza, high-class vaudeville, and burlesque, which abounds in humorous dialogue, entrancing scenes, splendidly adequate costuming, and usually clever songs and dances. A number of high-class artists have been engaged for this breezy and original production. The co. is as follows: Ernest and Clara Rackett, Cliff Farrell, Hawthorne and Burt, Ella Claus and Myrtle Montez, Charles Douglass, Bijou Comedy Four, Jeanette Lansford, Blanche Martin, Ccra Adams, Buelah Cannon, Lydia Collins, Reba Fennandez, Winifred Beetham, Jeanette Woolf, Bella Court, Theresa Ross, Kitty Wood, Nellie Nelson, Josephine McMurray, George Marshall, musical director; William Oram, electrician; Leo S. Leavitt, business representative.

Armstrong and Holly made such a success at River Park, London, Canada, that they were engaged for a second week. Their sketch, The Expressman, has been thoroughly revised by Clayton White, and Mr. Armstrong is more than delighted with the many improvements that have been made in the act, which, even in its old form, was intensely amusing. He expects that as soon as the big managers see the new version, that he will have no difficulty in establishing himself as a headliner of the first class.

Zelma Rawlston, who is playing one of the principal parts in Louisiana, the big spectacle at Delmar Gardens, St. Louis, is laying plans for a starring tour next season in a musical comedy now being written for her by Hiram W. Hayes. It is an adaptation from the German and is called A Woman's Way. The music is being composed by William J. Hall.

When Odette Tyler appears in The Maid, the Mouse and the Man she will wear an Indian costume that will be genuine from top to toe, all of the articles having been presented to her by admiring Indian friends. She has the finest collection of Indian jewelry in the United States.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acrobatic Girls, Eight—Folies Bergere, Paris, France —indefinite.
Adamini and Taylor—Flyn Circuit of Parks, 20-Aug. 27.
Adams, James R.—Luna Park, Coney Island—indefinite.
Albions, The—O. H., Colorado Springs, 25-30.
Aldrich, Charles T.—Paradise Roof, N. Y., 11-30.
Alexander, George B., and Olive Kerr—Park, Newport, R. I., 25-30.
Alexandria, Mlle.—Luna Park, Coney Island, May 10-Sept. 3.
Alpine Family—O. H., Springfield, O., 31-Aug. 6.
Armstrong and Holly—Park, South Bend, Ind., 27-31.
Ashton, Margaret—Metropolitan, London, Eng., 18-30.
Austins, Tossing—Tivoli, Melbourne, July 15-Sept. 15.
Ballerini, Clara—Lancaster, Pa., 25-30.
Barrett Sisters—Casino, Norfolk, Va., 25-30.
Barrington, Joseph—Hippodrome, Scarborough, Eng., 25-30.
Berto and Lafferty—Park, Newport, R. I., 25-30.
Beardsley Sisters—Savin Rock, New Haven, 25-30.
Bell, Senator Frank—Park, Beaver Falls, Pa., 25-30.
Bell and Oliver—Keith's, Boston, 25-30.
Benner, Emelie—Gorman Park Circuit—indefinite.
Bentley, Musical—Boyd Park, Peru, Ind., 25-30.
Bickel and Watson—Park, Saginaw, Mich., 24-30.
Binney and Chapman—Bijou, Hamilton, O., 18-30.
Blocksom and Burns—O. H., Chicago, 25-30.
Blondelle, Libby—Savin Rock, New Haven, Conn., 25-30.
Borani and Nevarro—Park, Columbus, 25-30.
Bowers and Curtiss—Coronado Beach (Tent City), Cal., 18-30.
Brennans, The Musical—Glos Park, Baltimore, 24-Aug. 6.
Bretons, The—Courtland Beach, Omaha, 17-30.
Brott, J. Jefferson—Crystal, Milwaukee, Wis.—indefinite.
Brown and Bartoletti—Collins Gardens, Columbus, O., 24-30.
Brown and Wright—Idora Park, Youngstown, O., 25-30.
BROWNE, WHISTLING TOM—Empire, London, Eng.—indefinite.
Burdette, Madeline—Casino, Atlanta, 25-30.
Burt, Anna—Park, Akron, O., 25-30.
Burton and Brookes—Avon Park, Youngstown, O., 24-30.
Calcedo, Juan A.—Hippodrome, London, Eng.—indefinite.
Carleton, Al.—Fairview Park, Dayton, O., 31-Aug. 6.
Carlin and Otto—Casino, Toledo, O., 25-30.
Carrie, Mlle.—Mannion's Park, St. Louis, 25-30.
Carson and Willard—Park, St. Mary's, Pa., 25-30.
Cherry and Bates—Luna Park, N. Y., 17-30.
Clarke and Temple—Flynn's Circuit of Parks, June to Sept.
Colby Family—Park, Des Moines, Ia., 24-30.
Comfort, Mack and Comfort—Atlantic City, N. J., 18-30.
Conway and Killeen—Park, Worcester, 25-30.
Conway and Leland—Empire, Cardiff, Wales, 25-30.
Cook and Harris—Forest Home Hall, Sylvan Beach, N. Y., 11-30.
Cooke and Rothert—New Moulin Rouge, Paris, France, 1-Aug. 31.
Cunningham and Coveney—Guvernator's, Atlantic City, N. J., 18-30.
Dailey, Pete F.—Aerial Gardens, N. Y., 1—indefinite.
Daniels, Walter—Sea Isle City, N. J., 25-30.
Darrow, Mr. and Mrs. Stuart—Gorman's Park Circuit —indefinite.
D'Arville Sisters—Park, Evansville, Ind., 25-30.
Davis and Walker—Elmira, N. Y., 18-Aug. 20.
Davison, Abbott—Park, Buffalo, 25-30.
De Acos, The—Riverview Park, Washington, D. C., 4-30.
De Faye Sisters—Proctor's 23d St., N. Y., 25-30.
Delaney and Ostella—Gowan's Park, Galesburg, Ill., 17-30.
Delmore, The Misses—Park, Newport, R. I., 25-30.
Deltorelli and Glissando—Park, Newport, R. I., 25-30.
De Muths, The—Park, Trenton, 25-30.
Denette Sisters—Sea Isle City, 25-30.
Derenda and Green—Chutes, San Francisco, 18-30.
Devoy, Emmet—Cleveland's, Chicago, Aug. 1-6.
Diamond and Diamond—Nona Park, Hamilton, Can., 25-30.
Dixon and Holmes—Electric Park, Baltimore, 18-30.
DOHERTY SISTERS—Ammont, Moscow, Russia, June 16-Aug. 6.
Dorsch and Russell—Hoag Lake, Woonsocket, R. I., 25-30.
Doyle, Dancing—Reeves' Park, Fostoria, O., 24-30.
Drawee—Park, Newport, R. I., 25-30.
DREW, DOROTHY—Bijou, Melbourne, Australia, 9-Aug. 20.
Earle and Earle—Manchester, Eng., Aug. 1-6.
Earle and Wilson—Keith's, N. Y., 25-30.
Eldorados, The—Lake Grove, Auburn, Me., 25-30.
Elinore Sisters—Cleveland's, Chicago, 17-30.
Eltrym, Brooke—Spring Grove, Springfield, Ill., 24-30.
Empire City Quartette—H. and S., N. Y., Aug. 1-6.
Empire Comedy Four—Orph., San Francisco, 24-30.
Esmeralda Sisters—Suburban Gardens, St. Louis, 24-30.
Esmonde, Mr. and Mrs. Edward—Olentangy Park, Columbus, O., 25-30.
Everett Sisters—Monte Carlo, Nome, Alaska, 4-Aug. 31.
Everhart—Cleveland's, Chicago, 25-30.
Fadette's Orchestra—Keith's, Boston, 11-30.
Fantas, Two—Lyric, San Diego, 18-30.
Farley, James and Bonnie—Park, So. Framingham, Mass., 25-30.
Farrell, Cliff—N. Y. Roof, N. Y., Aug. 1-6.
Fentelle, Harry—Hanlon's Point, Toronto, Can., 25-30.
Ferguson and Dupree—Rocky Point, Providence, 24-30.
Fernandez-May Trio—Lucerne, Switzerland, 1-31.
FIELDS, W. C.—Empire, Sheffield, Eng., 25-30.
Fields, Will H.—Lafayette, Buffalo, N. Y., 25-30.
Fisher and Johnson—Casino, Coney Island, N. Y., 25-30.
FISHER, MR. AND MRS. PERKINS—Olentangy Park, Columbus, O., 24-30.
FLETCHER, CHARLES LEONARD—Empire, Johannesburg, S. A., May 28-Sept. 30.
Florence Sisters—Suburban Park, St. Louis, 24-30.
Forbes, B. F.—Central, Seattle, Wash., 25-30.
Foster, Ed, and Dog—Chutes, San Francisco, 25-Aug. 6.
Fox, Mae Joyce—Crystal, Milwaukee—indefinite.
Frencelli and Lewis—Fairview Park, Dayton, O., 25-30.
Fuller, Ida M.—Follie Marigny, Paris, France, May 3-July 31.
Gardiner Children, Three—Metropolitan, Duluth, Minn., 11—indefinite.
Gavin and Platt—Cascade Park, Newcastle, Pa., 17-30.
GILLIHAN AND MURRAY—Orph., Los Angeles, 17-30.
Goggin and Davis—Naples, Italy, 11-31.
Golden, George Fuller—Palace, London, Eng.—indefinite.
Goolmans, Musical—Park, Beaver Falls, Pa., 25-30.
Gregsons, The—Ft. Sheridan Park, Ill., 25-30.
Grenville, Minnie—Hanlon's Park, Toronto, Can., 25-30.
Guerrero, Rosario—N. Y. Roof, N. Y., 11-30.
Haines, Robert, and Laura Hope Crews—Proctor's 5th Ave. and 125th St., N. Y., 18-25.
Harrington, Dan J.—Summit Park, Utica, 25-30.
Harrison, Minnie—Park, Newport, R. I., 25-30.
Hart and Leo—Empire, Leeds, Eng., 25-30.
Hart, Annie—O. H., Chicago, 25-30.
Haskell, Loney—London, Eng.—indefinite.
Hathaway and Walton—Park, Woonsocket, R. I., 25-30.
Hayward and Hayward—Pastor's, N. Y., Aug. 1-6.
Hearn and Lewis—Unique, San Jose, Cal., 25-30.
Heclow, Charles—Athletic Park, Buffalo, 24-30.
Heeley and Meeley—Palace, London, Eng., 6-30.
HELENA, EDITH—Wintergarten, Berlin, Germany, 18-30.
Henderson and Ross—Sans Souci Park, Chicago, 24-30.
Hill, Hamilton—Empire, Birmingham, Eng., 25-30.
Hoch and Elton—Woolworth's, Lancaster, Pa., Aug. 1-6.
Hoopers, The—Empire, Birmingham, 25-30.
Hoover, John and Lillian—Alhambra, London, Eng., 4-Aug. 31.
Howard Sisters—O. H., Chicago, 25-30.
Hume, Ross and Lewis—Empire, New Cross, London, 25-30.
Hyde and Heath—Guvernator's, Atlantic City, 25-Aug. 6.
Johnson and Dean—Alhambra, Paris, France, 1-31.
Johnson, Wells and Baby Helena—Keith's, N. Y., 25-30.
JOHNSTONS, MUSICAL—Richards' O. H., Melbourne, Vic., 15—indefinite.
Keane, J. Warren—Brighton Beach Music Hall, 25-30.
Kelcey, Mr. and Mrs. Alfred—Avon Park, Youngstown, O., 11-30.
Kelleher, M. J.—Guvernator's, Atlantic City, N. J., 18-30.
Kenna, Charles—Cleveland's, Chicago, 18-30.
Kennedy and Rooney—Wells Circuit—indefinite.
Kenton, Dorothy—Forest Park, St. Joseph, Mo., 24-30.
Kenyon and De Garmo—Casino, Toledo, O., 24-30.
Klein-Otts and Nicholson—Exhibition, Winnipeg, Manitoba, 22-Aug. 5.
Kumins Trio—Park, Pottsville, Pa., 25-30.
Latimore and Leigh—Ft. Sheridan Park, Highland, Ill., 24-30.
Latona, Frank and Jen—Empire, Newport, Eng., 25-30.
Leslie, Eddie—Mannion's Park, St. Louis, 25-30.
Litchfield, Mr. and Mrs. Neil—Newcastle-on-Tyne, Eng., 25-30.
Lombard, Preston A.—Chestnut Hill Park, Phila., May 30—indefinite.
MacGrath Bros.—Park, Baltimore, 25-30.
McCarthy, Myles—Manhattan Beach, Denver, Col., 24-30.
McMahon's Watermelon Girls—Ponce de Leon Springs, Casino, Atlanta, 25-30.
Majestic Musical Four—Park, Bayonne, N. J., 25-30.
Major Sisters—Olcott Beach, Olcott, N. Y., 25-30.
Mardo—Lagoon Park, Cincinnati, O., 24-30.
Marlo and Plunkett—Avon Park, Youngstown, O., 25-30.
Marsh and Sartella—Ravinig Park, Highland Park, Ill., 25-30.
Martine and Balmo—Palace, Boston, 25-30.
Martynne—Cycle Park, Dallas, Tex., 4-Aug. 2.
Marvelle and Gleason—Lake Worcester, Mass., 25-30.
Mason and Keeler—Moss and Stoll, Eng., June 28-Nov. 18.
Mecusker, Inez—Meyers Lake, Canton, O., 24-30.
MEREDITH SISTERS—Keith's, Boston, 24-30.
Mills and Elida—Young's Pier, Atlantic City, June 1-Oct. 1.
Mills and Morris—Young's Pier, Atlantic City, 13-Sept. 12.
Moore and Littlefield—Hoag Lake Park, Woonsocket, R. I., 25-30.
Moore, John—Circus Variette, Stockholm, Sweden, June-July.
Moore, Tom—Place de Republic, Paris—indefinite.
MOTOGIRL, LA CREATRICE—Palais d'ete, Brussels, Belgium, 3-31.
Mozart Comedy Four—Lake Grove, Auburn, Me., 25-30.
Mudge and Morton—Hippodrome, Birmingham, Eng., 25-30.
Murphy and Nolan—Proctor's 23d St., N. Y., 25-30.
MURPHY AND WILLARD—Lake Erie Casino, Toledo, O., 24-30, Avon Park, Youngstown, O., 31-Aug. 6.
Nawn, Tom—Palace, Sydney, Australia—indefinite.
Nobles, Milton and Dolly—Ingersoll Park, Des Moines, Ia., Aug. 1-6.
Norton and Nicholson—Rockspring Park, E. Liverpool, O., 25-30, Olentangy Park, Columbus, O., 31-Aug. 6.
ONRI, ADELE PURVIS—Olcott Beach, Olcott, N. Y., 25-30.
Owens and Duncan—Variety, Kalispell, Mont., 11-Aug. 8.
Palaro Bros.—Terre Haute, Ind., 24-30.
Palmer and Palmer—Dobbins, Schenectady, N. Y., 25-30.
Paulinetti and Piquo—Hippodrome, London, April 25-Aug. 13.
Pelot, Fred and Annie—Steel Pier, Atlantic City, N. J., 18-30.
Picari Brothers, Three—Casino, North Beach, L. I., 25-30.
Pierce and Maizee—Park, Lexington, Mass., 25-30.
Polk and Tresk—Regent, Salford, Eng., 25-30.
Primrose and Foley Boys—Freebody Park, Newport, R. I., 25-30.
Rayno's Bulldogs—Young's Pier, Atlantic City, N. J. —indefinite.
Rice Family—Park, Quinsigamond Lake, Worcester, Mass., 25-30.
Robison, J. E.—Hippodrome, London—indefinite.
Romaine and Fitch—Butte, Mont., 25-31.
Sato, O. K.—Tower, Blackpool, Eng., 4-31.
Saunders, Chalk—Sheedy's, Newport, R. I., 25-30.
Sears—Woodside Park, Phila., 25-31.
Seeley and West—London, Eng.—indefinite.
Seymour and Dupree—Alhambra, Paris, France, June 27-July 31.
SHERMAN, DAN, AND MABEL DE FOREST—Park, New Castle, Pa., 25-30.
Shields, Ella—Lakeside Park, Canton, O., 25-30.
SNYDER AND BUCKLEY—H. and S. Pier, Arverne, L. I., 18-24.
St. Elmo, Leo—Bijou, Duluth, Minn., 25-30.
Swor and Westbrook—Lyceum, Ogden, Utah, 25-30.
Templeton, Fay—Aerial Gardens, N. Y.—indefinite.
Thurston, Howard—Willow Grove Park, Phila.—indefinite.
Tomkins, William—Casino, Roanoke, Va., 25-30.
Treloar and Tempest—Columbia, St. Louis, Aug. 1-6.
Trocadero Quartette—Keith's, Boston, 25-30.
Troubadour Four—Cascade Park, New Castle, Pa., 25-30.
Tsuda, Harry—Olcott Beach, Olcott, N. Y., 25-30.
Turner's Pickaninnies—Tivoli, Sydney, Australia, May 18—indefinite.
Van Brothers—Renwick Park, Ithaca, N. Y., 18-30.
Van, Gladys—Lakeside Park, Akron, O., 25-30.
Vassar Girls, Eight—Chester Park, Cincinnati, O.—indefinite.
Waldorf and Mendez—Park, Toledo, O., 31-Aug. 6.
Waters, Jas. R.—Springlake Park, Trenton, 25-30.
Webb, Margaret—Music Hall, Brighton Beach, 25-30.
Weiland—Apollo, Dusseldorf, 16-Aug. 13.
WILDER, MARSHALL P.—O. H., Chicago, Aug. 22-27.
Williams and Melburn—Springbrook Park, So. Bend, Ind., 24-30.
Wilson, Alf. and Maybe—Park, Spring Lake, Trenton, 25-30.
Wood, Milt and Maud—Myers Lake, Canton, O., 24-30.
World and Kingston—Empire Palace, Johannesburg, S. A., June 18-July 30, Tivoli, Capetown, So. Africa, Aug. 1-Sept. 10.
Yankee Comedy Four—Keith's, Boston, 24-30.
Youngs and Brooks—Ft. Sheridan Park, Highland, Ill., 24-30.
Zimmer—Keith's, Phila., 18-23.
Ziska and King—Proctor's 23d St., N. Y., Aug. 1-6.

MATTERS OF FACT.

After Sept. 1 the Gennett Theatre at Richmond, Ind., will be managed by Ira Swisher, who is now booking time for next season. The Gennett is a ground floor house seating more than one thousand.

The Bowery Burlesquers and The Trans-Atlantic Burlesquers, under the management of Hurtig and Seamon, are called to report for rehearsals at the Harlem Casino, 124th Street and Seventh Avenue on Monday, Aug. 1.

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Paul Hudson, Marie Blair and Baby Irene Spooner in "SANTA'S DOUBLE."
Gustav C. Fischer & Co. in "THE SPOOK HOUSE."
Franklin Fox, Lillie Hughes and J. McLaughlin in the "INTERRUPTED MUSIC LESSON."
Michael Tanza, formerly of the Milani Trio, and Minnie Fisher Middleton and Company, "IN THE SHADOW OF VESUVIUS."

All Headliners.

The up to date writer can only fill a very few orders yet this season; let them come quick.
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MUSICAL DIRECTOR wanted for balance season, Whalom Park, salary $30; must be A1 piano player, musical comedies and opera. Car fare from New York.
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DANCING SOUBRETTE for Whalom Park, balance of season. Must sing and do specialties, salary $20.
Address W. W. SARGENT, Fitchburg, Mass.

Edward N. Hoyt will star next season in a production of Hamlet under W. J. Hanley's management. A strong supporting company will be engaged. Mr. Hanley has offices in the Knickerbocker Theatre Building.

Kummery, Harnish and company will have two companies on the road next season presenting The Struggle Between Capital and Labor. A leading man is wanted to complete the number two organization. Rehearsals have been called for Aug. 15.

Dramatic papers dated previous to 1897 are wanted by Box 10, Station A, New York.

Mittenthal Brothers write: "The Power Stock company, W. C. McKay, manager, that played Old Town, Me., June 6, 7 and 8, is playing The Fire Patrol without authority from us or our authorized agents. We would be pleased to hear from any of THE MIRROR readers who can give us any information whereby we may be able to reach the parties concerned."

T. H. Winnett says: "I see by last week's MIRROR that the Grattan and De Vernan Stock company are pirating Edwin Arden's play, Eagle's Nest, at San Diego, Cal. I am sole agent for this play and these parties have no rights to it. I also notice that the Henderson Stock company are pirating Lynwood under the title of The Mystery of Lynwood and are playing it in Indiana."

E. D. Shaw, who recently became the Eastern representative of the Life'ogravure Pictorial Poster Company, has already placed his new enterprise on a very successful footing. A number of prominent managers have placed orders for pictorial work by the new process for next season.

Grace Welby has received many answers to her advertisement in the columns of THE MIRROR, and has had some fine offers for the coming season. She has, however, concluded to remain as leading woman for New York Day by Day for next season. Her artistic ability and beauty won her much praise as the blind flower girl.

Mr. and Mrs. Gavin Dorothy (Virginia Harvey) are spending the Summer in St. Louis visiting friends and attending the fair. They invite offers for the coming season and can be addressed at this office or their St. Louis address, 3704 Leclede Avenue. Both are thoroughly experienced in first-class stock and repertoire.

Mr. and Mrs. Jack Ellis (Helen Castle), after a twelve weeks' engagement with Charles T. Taylor's Stock company, have gone to their home in Sparta, Ill., where they will spend a couple of weeks before coming to New York to complete arrangements for next season.

Harry Davies, tenor, joined the Daisy Thorne Opera company for the Summer. Mr. Davies, who was with the Castle Square Opera company for four years, singing in both grand and comic opera, has not signed for next season.

George S. Loane, who was to be in New York July 25 and open to offers from good stock or production, will not arrive until several days later, account of stopping en route at Buffalo to see N. S. Baldwin and pay a visit to H. Percy Meldon, an old friend, and stage director for Baldwin-Melville.

"Opportunity," in the advertising columns, offers an attractive inducement to a young woman amateur.

Frank V. French, who is stage director of the New York Opera company, has invented some intricate dances for The Princess of Panama, of which company he is to be the stage director. He has also personally secured the chorus with an eye to their ability to dance as well as to sing.

It was erroneously stated that Violet Holmes had gone to Walnut Grove, Cal. She is still in town.

Edwin Mordant did not go to Cleveland, Ohio, for the new stock, as other arrangements had been made. He has opened an office at 129 West Forty-second Street.

M. Taylor Middleton has been busy writing vaudeville sketches and has several now before the public attracting favorable attention. He is prepared to write to order or will submit novelties to reliable persons. He should be addressed at 8899 Bay Fifteenth Street, Bath Beach, L. I.

A press agent with $500 to invest in a vaudeville novelty is wanted by "Assured Success," care of this office.

A fully equipped melodrama, successfully toured for three seasons, is offered on royalty to responsible party by "Successful," this office. Repertoire rights can also be secured on reasonable terms.

Who Is Brown? a farce comedy presented at Proctor's Fifth Avenue Theatre last week, is offered for sale for stock or road by Samuel French, 24 West Twenty-second Street.

Woodsfield, in the Ohio oil belt, has a new Opera House, managed by Earle O. Devore. It is a good stopover between Zanesville and Bellaire. Sept. 20 begins the fair week at this place.

Henry McRade, of the Auditorium Stock, Winnipeg, Man., is organizing a company for a production which is now in preparation. People of ability and good wardrobe are wanted.

Neil Callaghan, a clever Irish and blackface singing comedian, with specialty, is open for engagement. He is at his home, Oak and Bleecker streets, Mt. Vernon, N. Y.

"T. S." care this office, wants partner in a first-class repertoire company.

Isabelle Evesson, who only recently closed a starring engagement, is back in New York and would consider offers for New York production or as stock star. Her address is 118 West Forty-fourth Street.

Geraldine Worthington, particularly pleasing in juvenile roles, is disengaged. She may be addressed at 308 Livingston Street, Brooklyn, N. Y.

Sketches by Chester Barron can be secured by applying to Mrs. H. C. De Mille, his agent, at 1402 Broadway.

George S. Challis, managing the Colonial Theatre, Connellsville, Pa., has taken the management of the Grand Opera House, at Rochester, Pa., and has canceled all contracts made by the former manager. Stair and Havlin are doing the booking.

A few clever people are wanted to complete the Gagnon Pollock Stock company, which opens Aug. 1. Bert C. Gagnon, at Buckroe Beach Theatre, Hampton, Va., is engaging the company.

John William Schmidt, who has had editorial experience on several papers, is prepared to get up press matter for individuals or attractions, read and revise plays, and perform other duties which would fall to a writer. He should be addressed at 161 Woodruff Avenue, Brooklyn.

The New Martz Theatre is being built at Tipton, Ind., and will be ready for opening in October. A strictly high-class attraction is wanted on a certainty for the house's premier performance between Oct. 15 and 25. N. S. Martz is the manager, and he is giving his town a thoroughly modern playhouse. Its seating capacity will be 1,000.

Charles Defiesh, scenic artist, is prepared to execute orders at short times. He has a long string of references.

The Hartford (Conn.) Opera House will open its season Aug. 15, for which a good attraction is wanted. The New Majestic Theatre at New Britain, Conn., will open Sept. 5, and a certainty will be paid to the proper attractions. Both these houses are managed by Jennings and Graves at Hartford, Conn.

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Manhattan Beach, Denver, Col.

"The world is full of Jugglers, men who juggle about everything from a toothpick to an automobile, but there is only one man who has taken to hoops and made a science of his work. That man's name is Everhart, who at Cleveland's Theatre last night simply set a large audience wild with his deft and marvelous manipulation of a lot of white hoops. No written description could do him justice—it is a marvelous exhibition of delicacy of touch, developed to a surprising degree of excellency!"—*Chicago Record*

"Facts, Fame and Fortune," by One Everhart; a thousand dollars' worth of information for 25 cents. Address, 436 Galloway Avenue, Columbus, Ohio.

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Rita Mario.

"Her left hand technique is accurate and sure, her bowing masterful, intonation perfect, and her tone distinguished for sweetness, purity and fullness. She was recalled five times before the enthusiastic audience would consent to let her go. Unquestionably no other artist of her years has ever met with such remarkable success, and the favor with which she was received, indicates the high standard of modern vaudeville audiences."—*Detroit Free Press.*

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Helen Bertram heads the bill at the Chicago Opera House this week. Others are: Girard and Gardner, Duffin-Redcay Troupe, Blocksom and Burns, and Foster and Foster.——Cleveland's: Pauline Hall heads the bill, and the others include Charles Kenna, Ellnore Sisters, Harris and Walters, Callahan and Mack, Dick and Alice McAvoy, and Anita Cluss, harpist.——Sans Souci Park: Edward Shayne's All-Star co., including Rawson and June, boomerang throws; Fredericks Brothers and Burns, Henderson and Ross, Warren and Blanchard, and the Spissel Brothers.——Coliseum: Band concerts.——Riverview Park: German Imperial Band and the Pike attractions.——Hillinger's Garden: Murray and Mackie, Lewis Comedy co., Adelaide Le Favre, John Geer, and others.——Thocadero: Torrid Zone Burlesquers, with vaudeville, including Murray and McFarland, Campbell and Selkirk, De More and Gracetti, and Derano and Mosley.——Sam Jack's: Dudes and Daisies with the Mathieus, Kennison Sisters, Mitchell and Love, and Arisaco Brothers.——Items: Amelia Summerville was a pleasing figure on the Chicago Opera House stage last week and made a hit with her singing and conversation in her monologue.—Other hits were made by Will H. Fox, Imhoff, Conn and Corinne, and Kitamura Japs. Carrie Scott and chorus were very well received. O. L. COLBURN.

BOSTON, MASS.—Keith's programme week 25 contains Rose Stahl and co., Gilmore and Leonard, Sisters Meredith, Gorman and West, Morton and Elliot, Trocadero Quartette, Ad Hoyt, Jack Theo Trio, the Kalmos, the Luciers, and the Fadettes in a complete change of programme.——At the Palace are the London Gaiety Girls and Alice Leslie, Lyndon and Wren, Mardo, Blootch and Blootch, and Melville and Sinclair.——The ollo at Austin and Stone's includes Irene Young, Wesley Norris, Cribney Sisters, Pansy Trio, Bowman Reakes, Susie Payne and her pickaninnies, Hurley Sisters, the Partellos, and Powell Comedy Four.——Annie Abbott remains another week at the Medford Boulevard Summer Theatre, while newcomers are Gilroy, Haynes and Montgomery, Harmony Trio, Fredericks and his trick pony, James and Bonnie Farley, and Carl W. Sanderson.——Norumbega Park has Ward and Curran, Arminta and Burke, Casad and De Verne, Hebert and Rogers, and George Davis.——Lexington Park offers Quigley Brothers, Pierce and Maizee, Arvello and Gordon Eldrid.——It has been printed that the Columbia Theatre, which has had a career more devious and dubious than any other local theatre, is to have a try at vaudeville the coming season. Incidentally, there has been a rumor that James J. Grace, the owner of the property, will undertake to conduct the house in person, rather than entrust it once more to a management, which, whatever its original intents and good will, has been transitory. Of all this, we shall know more anon. Meantime people are speculating as to the future policy of Music Hall. Mr. Keith has secured another theatre in Cleveland. W. E. GREENOUGH.

ST. LOUIS, MO.—Papinta has just completed three hot weeks. It is always hot when Papinta comes to town and cools off when she leaves. Colonel John D. Hopkins knows that. In eight years his guess has always been right in the matter of Papinta. Yet she thrives in hot weather, and we breathe more freely when she is through with her ordeal. Restow and his extraordinary balancing act, and the Rappo Sisters, strong of limb and plump of figure, began their annual Forest Park Highlands gyrations last night with success. Yorke and Adams, Four Rianos, Raymond and Caverly, and Al. Lawrence are among the top-notchers at the big place on the hill. Harry Cook's orchestra is in the pit and Talavera's Mexican Quartette on the roof-garden. Mr. Cook differs from all other vaudeville orchestra leaders in town in that after the opening night he lays aside his score and directs the orchestra from memory. He never misses a cue and plays an eloquent fiddle besides. This is also worth mentioning.——Florence Sisters, typical American girls; Flood Brothers; Esmerelda Sisters; a comedy sketch by Trask and Gladden; Milo Vagge, bag puncher, and the electric fountain are at the Suburban this week. With better car accommodations the Suburban would be ahead of last year's business.——Frank Bush helps to draw audiences to the distant South Side resort, Mannion's Park. The bill includes James J. Morton, Bartlett and Collins, Carter and Ross, Dan Lecklaw, Gertrude Leclaire and her pickaninnies, Loro and Payne, Pierce and Rosslyn, and Reid and Gilbert.——At West End Heights Billy Clifford is amusing increasing business. Others are Brown, Harrison and Brown, Marvelous Merrills, Mamie Mitchell, Frank O'Brien, and Darmody.
J. A. NORTON.

TOLEDO, O.—The Casino bill for the week 17-23 was a strong one and included Borani and Navarro in a unique tramp act; Forrester and Floyd, in a character and conversational stunt; Girard and Gardner, in a skit rich with humor; Reynard, the ventriloquist; the Mexican Troubadours, with neat singing and dancing; Saville Sisters, toe dancers, and Leondo, who leaps the gap out in the park.——At the Farm, Mr. and Mrs. Edward Esmonde, in The Soldier of Propville, have a sketch full of pathos. Babe Lund, with her winsome manner, had the house from the start. Sager Midgley and Gertie Carlisle's sketch furnished fun in plenty. Duncan's ventriloquisms are too well known to need comment. Latimore and Leigh do a number of mysterious tricks cleverly, and Williams and Melburn produce the kind of nonsense that pleases the hot weather audiences.——Bellevue Park retained Zoa Mathews for the thi week. Coin's dogs do a sketch, A Hot Night in Dogville. Thomas Beatty and Maude Beatty Price, in a good musical turn; the Breens, Carson and Willard, and Jones and Walton make up the balance of a fine bill. Business good all 'round. C. M. EDSON.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Summer weather seems to make no difference in attendance and week 11 found full houses enjoying a good bill. Zarrow Trio in A Night on the Boardwalk headed the list of new ones, and were followed by Gallagher and Barrett, who did the polite comedian act in a bit of operatic comedy entitled The Stock Brokers. John F. Clark seemed to satisfy as a singing comedian, and then came new moving pictures. In their second week were Foster and Foster, Howe and Scott, Gracey and Burnett, and Helen Bertram.——Chutes Park (Hy. Koch, mgr.): The Phoenix Indian Band of thirty pieces, together with a few war dancers, was the main attraction week 11 and proved a splendid drawing card.
D. W. CARLTON.

KANSAS CITY, MO.—At Hopkins' Forest Park 17-23 a good bill entertained large crowds. James J. Morton, the monologist, was the headliner and scored his usual hit. The remainder of the bill was made up of Raymond and Caverly, Josephine Ainsley, Flood Brothers, Dancing Dawsons, and Yorke and Adams, all of whom were well received. In the Japanese Tea Garden the Alpine Quintette and the Smith Family Orchestra both scored hits.——In the German Village at Electric Park 17-23 the usual vaudeville bill was well received by large crowds. Lillian Seeger, James McQuaid, Trask and Gladden, and the Three Conley Sisters divided the honors.
D. KEEDY CAMPBELL.

JERSEY CITY, N. J.—Park Theatre, Bayonne (Leon Stears, prop.; J. M. Lederer, mgr.): Business continues good. New faces 18-23 were Fisher and Carroll, Nellie Florede, Three Sisters De Faye, Satsuma, Joe Morris, Ellsworth and Burt Nevins and Arnold, and Wolf and Milton. Booked 25-30: Harrigan, Miles and Raymond, Scott and Wilson, Campbell and Caulfield, Fitzgibbon-McCoy Trio, Cook and Sylvia, Majestic Musical Four, and Robbins and Trenaman.——Items: Nellie Florede at the Park Theatre is the biggest kind of a hit with her clever songs.—Joe Byron and May Blanche left here 18 for Montana, where they are booked to do sketches.
WALTER C. SMITH.

BALTIMORE, MD.—This week's programme at Electric Park includes the novelty magic act of Ziska and King, Alexis and Schall in their comedy acrobatic act, Tommy Atkins and the Dancing Girl are also good. Dixon and Holmes, who made such a hit during the past week, have been held over. The other attractions are Carlo's dogs, MacGrath Brothers, and Hale and Frances.——A new feature at River View Park is operatic selections by Jennie Simms, soprano; Hattie Simms McCarthy, contralto; Emmett Lennon, tenor, and Signor Salvatore Vunjiato, baritone. All are grand opera singers. This added attraction, together with the Royal Artillery Band of Italy, is drawing enormous crowds to all the concerts.
HAROLD RUTLEDGE.

PHILADELPHIA, PA.—At Keith's New Theatre week of 25 are: Robert T. Heines and Laura Hope Crews, Bertie Fowler, George Thatcher, Four Brothers Bard, Jordan and Harvey, Yankee Comedy Four, Albartus and Bartram, Hedrix and Prescott, Claudius and Corbin, Belleclaire Brothers, Jacobs and Van Tyle, Leonard and Drake, Smith and Gorman, biograph.——The Lyceum present the New Henry Burlesques week 25. Doing fairly well, being the only burlesque house open. S. FERNBERGER.

SAN FRANCISCO, CAL.—The bill at the Orpheum week 11-17 is very attractive and includes Leroy and Clayton, Estelle and Babette D'Arville, Cunningham and Smith, Harry Seeback, Leigh Brothers, Gillahan and Murray, Green and Werner, Lowe, and Valerie Bergere and co. Rose Coghlan and co. week 18.——The Chutes has Belle Gordon, Brandow and Wiley, the Tobins, Carl Rieter, Three Sisters Kelcey, Marshall Stein, and the animatiscope.
OSCAR SIDNEY FRANK.

ROCKY POINT, R. I.—The Forest Casino had this bill 18-23: Busch-Devere Trio, Brown and the Ellis Sisters, Whorlan and Searles, Fleming and De Lora, Jeanne Ardelle and Inez Bayard, Winifred Stewart, Bohee and Hyers, Norma Wills, Mabel Hastings, Baby Georgietta, Prentice Trio, Millership Sisters, Lillian Held, Sisters Arlington, and Monte Collins. HOWARD C. RIPLEY.

CINCINNATI, O.—The vaudeville theatre at Chester Park attracted tremendous crowds during the Elks' week 18-23. The bill included Ada Arnoldson, Josephine Gassman, Professor Barnes and his horse, "Trixie," Joe Bonnell, and the Four Rianos.
H. A. SUTTON.

REVERE BEACH, MASS.—Crescent Gardens Theatre (William H. O'Neil, mgr.): J. W. Gorham's musical farce, A Glorious Time, gave excellent satisfaction to fair houses July 18-23. Stormy weather interfered with business 23. John Birch, Charles Edwards, Pearl Danforth, and Hoyt and Burk were special favorites. For week 25-30, Fun on the Bristol and Richard Carle's travesty, 'Way Up East.——Point of Pines (W. H. O'Neil, mgr.): The production of The Mascot by the Pines Opera co. 18-23 pleased large houses. Tom Smith Martin, a great favorite with the Pines patrons, was the hit of the performance. For 25-30, Fra Diavolo. The children's festival continues, the extravaganza, Cinderella, being the special attraction. A special children's parade is to be held 30.——Items: The Boston "Post" has leased the Pines and its various attractions for 27 and will entertain its readers.—Nellie V. Parker is resting at her home, Crescent Beach.—Irwin Goodrich and wife, of New York, are occupying a cottage at the Point of Pines. Incidentally Irwin is managing the stage at the Pines Rustic Theatre.—The contributions of the shopkeepers toward paying for the band that occupies the State band stand are not large enough, so the band is "resting" one day out of seven.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Business was large and audiences well pleased 18-23. The leading feature was the operetta Love Will Find a Way, written by Charles M. Howell and D. P. R. McNeal, of this city, music by Hugo O. Marks. The co. presenting it was strong and repeated its success of last season. The singing of Flossie Clements and Andrew O'Neil and the comedy work of Percy Leach and Nellie Sterling deserve special mention. Johnstone Bennett and co. made a hit. Le Roy and Woodford, Rosa Lee Tyler, Ed Mullen, and the kinetograph are well received. For 25-30: Mattie Keene and co., Schenck Brothers, Three Funny Mitchells, Clara Ballerini, Falardo, Edith and Willie Hart, Ballerini's dogs, and the kinetograph.——Rocky Springs Park Theatre (H. B. Griffiths, mgr.; Fred L. Wiener, asst. mgr.): Business was good and the bill gave satisfaction 18-23. The Sandor Trio made a strong hit. Naiada, Yackley and Bunnell, Hortense Miller, the Drummer Quartette, and Crawford and Manning did well.

PUEBLO, COL.—Grand Stand (G. M. Morris, mgr.): Crowds attend nightly these popular performances. Morris' Military Band is stronger than ever, being now among the foremost bands in the West. Among the vaudeville features week 18 are Howe and Edwards, Raymond and Tracey, and the Whitesides. Jennie Colburn, vocalist, and Eugene Falk, the aerialist and gymnast, received generous share of favor. Sloan, the illustrated song favorite, continues to satisfaction of all. He has made a great hit in Colorado.——Empire (Hornung and Haupt, mgrs.): Business at this indoor vaudeville house during this hot season is remarkable. Bills each week merit the good houses. Rawlins and Von Kaufman, McCoy and Knight, "Patsy" and her captivating songs, the boy tenor, Earl Flynn, and moving pictures form the week's attractions. With the outdoor competition, this house deserves great praise for their present Summer record.

ATLANTIC CITY, N. J.—Steeplechase Pier (G. W. Clement, mgr.): L. Snyder, the Sharplies, Mildred Flora, Baby Tweed, Charles Howard, Three Nudos, and vitagraph constitute an excellent bill 18-23. Capacity business always. Yoder, White and Simmons, De Mar and Bowen, Latell Brothers, Rice and Kingsley, and Biggar and Derher 25-30.——Young's Pier Music Hall (Harry D'Estes, mgr.): Willard's Juvenile Opera co. in Mikado, Four Emperors of Music, Van Auken and Vannerson, Garden Trio, Ada Jones, and Al. Rayno's dogs 18-23. Good bill and business.——Young's Pier (Ocean City) (Harry D'Esta, Jr., mgr.): Four Emperors of Music, Van Auken and Vannerson, Garden Trio, Ada Jones, and kinetograph. Business excellent.

FORT WAYNE, IND.—Robinson Park Theatre (George H. Fisher, mgr.): Week 10-16: The Rexos, Johnson, Davenport and Lorella, Young and De Voie, Dave Becklaw, Morrisey and Rich, Dancing Doyle pleased packed houses every night. Week 17-23 opened 17 to packed house. Waterbury Brothers and Tenney, Jack Gardner, Waldorf and Mendez, Naomi Ethardo, and Meehan's dogs. Special musical feature, Helen May Butler's Ladies' Band, 17-23 pleased good crowd on opening day.——Item: Fort Wayne Lodge of Elks, No. 155, left for Cincinnati 18 with 200 uniformed in purple and white, headed by the City Packard Band of thirty-five pieces.

HAVERHILL, MASS.—Canobie Lake Park (Gorman Circuit): Bellman and Moore headed the bill last week in their specialty, notwithstanding the fact that Mr. Bellman's throat was in very bad condition. Others were Claude Fredericks and Don, Opera Bluff Trio, Mr. and Mrs. Stuart Darrow, Andy McLeod.——The Pines (J. J. Flynn, mgr.): The best bill of the season so far was presented last week in Jack and the Beanstalk, with Rose La Harte in the title-role.——Hampton Beach Casino (Gorman Circuit): The topliner for last week was Carl W. Sanderson in his trick piano act. Others were Ward and Raymond, Henry and Hoon, Kenny and Hollis, and Laveen and Cross.

EVANSVILLE, IND.—Cook's Park (Harry Laurence, mgr.): The bill week 17 includes Reese Prosser, Jennie Calif, Andy Waldron, Alice Howard, Edwin Warren, Brobst Trio, and Young Skates. La Rose Electric Fountain and Contura's Orchestra, together with Newman's dog and pony show, make an unusually attractive programme.——Oak Summit Park (Street R. R., mgrs.): Bill of week 17: Arthur Rigby, Palaro Brothers, Don and Thompson, Mardo, and Elizabeth Knight. The Kilties' Band 25 and 26 was an added attraction. Business at both parks is on the increase.

COLUMBUS, O.—Olentangy Park Theatre (W. W. Prosser, mgr.): The bill week 18 received approbation. The Webbs, a family of wonderful acrobats, imparted thrill after thrill; Zasell and Vernon, bar performers, also presented some startling tricks. Crawford and Duffey supplied a good measure of comedy. Brooke Eltrym, the singer, made the hit of the bill. Frank Buoman, monologist, secured some responses by his jesting, and Dick and Dick did some amusing pantomimic work.

BRUNSWICK, ME.—Merry Meeting Park: Bill week 11-16 was J. W. Gorman's Specialty Alliance Co. gave the best satisfaction of any this season and played at every performance to packed houses. The stars were Gilroy, Haynes and Montgomery. Lester and Kellett, Radford and Winchester, the Craigs, and Professor Miett's dogs. Week 18-23: J. W. Gorman's London Vaudeville co., including Mozart Comedy Four, Rice Trio, Morse Brothers, Henella, and Eldorado Sisters.

BANGOR, ME.—Riverside Park, Hampden (B. H. and W. Ry. Co., mgrs.): Johnny on the Spot co. closed week 16 to good and well satisfied audiences. While all of the co. were good, Fred Wyckoff was especially so. The Herald Square Specialty co. opened week 18 to large attendance, and a fine programme was well presented by the Kingsburys, Aman and Hartley, Marshall the Mystic, Three Bingham Children (all very clever), and Till's Marionettes.

SALT LAKE CITY, U.—Utahna Park (W. R. Gourley, mgr.): Week 11: J. Murray Smith, Bingham and Gable, Jack Irwin, Dubec's animals, Jean Wilson, the Patricos, the Kramers, and moving pictures. Very fine bill.——Unique (W. R. Gourley, mgr.): Ed Kraft, Mason and Filburn, a one-act farce, and moving pictures. Good business.——Bon Ton (Julius Young, mgr.): Cunning, the jail breaker, the principal attraction. An excellent act. Big houses.

STOCKTON, CAL.—Novelty Theatre (Alex. Kaiser, mgr.): S. R. O. week 11. Ceaser and his trunk mystery is the chief feature. Harney and Haynes, Pete Dunsworth, the Elliots, Mr. and Mrs. Jack, and the bioscope.——Novelty Park (John H. Burns, mgr.): For week 11: Seeker, Wilkes and co., Appleton and Perry, Baby Hill, Annie Williams, the Nassiottas, Estelle Simms, moving pictures.

NEWPORT, R. I.—Freebody Park Theatre (Charles E. Cook, mgr.): An exceptionally good bill 18-23 was headed by the Three Keatons and the Majestic Musical Four, and included Walter C. Kelly, Meredith Sisters, the La Vails, Techow's cats, La Belle Jeanette, and Stirk and Loudan. Fine attendance and weather. George Primrose and the Foley Boys are featured for week 25-30.

ERIE, PA.—Waldameer Park (H. F. Wilbor, mgr.): Week 17-23: Murphey and Powell, Charles Heclow, Frencelli and Lewis, Frank and Sadie Harrigan, and W. J. Kurtis and his little pets. Large crowds.——Four Mile Creek Park (H. T. Foster, mgr.): Casey and Le Clair, Juggling Barretts, Abot Davison, Alice Lewis, the Bernards, and Emerson and Omega. Attendance large.

NEW ORLEANS, LA.—West End (J. E. Corcoran, mgr.): The usual large crowds continue. Paoletti's Concert Band is the musical feature, and with Dorothy Denton, banjoist, and Bim, Bum, Bow, exylophonists, and the Baader and Laville Trio, trick bicyclists, make up an entertaining bill. As the season advances the quality of the performance seems to improve.

PEORIA, ILL.—Weast (C. F. Bartson, mgr.): Week 18-25: Tarleton and Tarleton, Mitchell and Browning, Desmond Trio, McBurnie and Raelker, and Ahern and Baxter. Strong bill; good patronage.——Jacobs (A. F. Jacobs, prop.): Week 18-25: Munro and La Frantz, the Jamesons, and Paul Grieb. Well liked by patrons.

ALTOONA, PA.—Park Theatre (S. S. Crane, mgr.): Vaudeville July 18-23 of a pleasing and drawing nature. Crimmins and Gore in A Warm Match 25-30. Gentry's Dog and Pony Show 29, Forepaugh and Sells Brothers Sept. 1, are coming arena attractions for this town.

ZANESVILLE, O.—Farm (H. J. Kelly, mgr.): Kelly and Wentworth, Cole and La Marr, Evans Trio, Katherine Standish, and the Three Dalys pleased fair business 11-16. Week 18-23: Kelly and Wentworth (second week), Jennie McEldowney, the Great Feasley, Three Dalys.

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): Week 10: Blocksom and Burns, Annie Hart, Lester and Moure, and Joe Bonnell. Week 17: Johnston, Davenport and Lorella, Marco Twins, Lottie West Symonds, and Caldera. Excellent bill, delighting big crowds twice a day.

LITTLE ROCK, ARK.—Forrest Park (Charles T. Taylor, mgr.): Week 11-16 Ellis and Castle, Innes and Bryan, the Nayrsons, Gladys Van, the Glockers, and Dave Nowlin to good business. Week 18-23: Carlton and Terre, Mr. and Mrs. Julian, Rumley Sisters, Wilson Brothers, Frances McNulty.

WINNIPEG, MAN.—Edison Theatre (Nash and Burrows, props.): Andrews and Feld, L. Whittier, Allen Doone, Edna Keeley, George St. Elmo, and moving pictures. The Deserter and others week 11-16. large houses.

FALL RIVER, MASS.—Lincoln Park Theatre: Week 18: Walter Wentworth, Mamie Harnish, Will Graham, Kentucky Girls, Hacker and Lester, Professor Phelps' moving pictures, and Mr. and Mrs. Fred Wolf. Good co. and large attendance.

SPRINGFIELD, O.—Spring Grove Casino (E. F. Martiny, mgr.): The bill week 17-23 included Maxsmith Duo, Frank White and Lew Simmons, Allen and Delmain, Bessie Baus, Tom Hardie, and the kinetograph. Medium bill; fair patronage.

NEW CASTLE, PA.—Cascade Park: Week 18-23: Gavin and Platt, Barry and Woolford, Brown and Wright, and Senator Frank Bell. Large attendance; good performances.

SIOUX CITY, IA.—Palace (J. C. Goreh, mgr.): A pleasing programme draws fair houses in spite of the heat.

OKLAHOMA CITY, OKLA.—Delmar Garden (Sinopoulo and Marre, mgrs.): Week 11 Frances McNulty, Mr. and Mrs. Arthur Young, Gertie Le Claire, Wilson Brothers, and Sidonia. Business 4 was S. R. O.

PETERSBURG, VA.—Ferndale Park Casino (William E. French, mgr.): Moving Pictures 18-20. Small attendance.

SAN ANTONIO, TEX.—Orpheum (James Brady, mgr.): This new place of amusement opened 18.

VAUDEVILLE. VAUDEVILLE.

Letter from J. AUSTIN FYNES to

KIZZIE B. MASTERS & CO.

In her 25-Minute Military Comedy.

ROMANCE OF RED CROSS

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MISS KIZZIE B. MASTERS:

MY DEAR MISS MASTERS: I have no hesitation in recommending your little sketch. It is skillfully constructed and was played by yourself and company with considerable artistic merit, giving entire satisfaction to Mr. Proctor's audiences. Yours truly,
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"Those Mysterious Fellows,"

Latimore AND Leigh

Closed a Strong Bill at the Farms, Toledo, O., week of July 17, and sent them away talking.

Week July 24, Ft. Sheridan Theatre, Highland Park, Ill. July 31, open.

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New and original business—all comedy. Booked up to May, excepting few weeks in August, September and January. Address as per route, Cleveland's Theatre, Chicago, this week. "Have a Murphy and Willard?"

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Author of the Most Successful Sketches and Monologues in Vaudeville

Now being played by LeRoy and Clayton, Monroe, Mack and Lawrence, Howard and Bland, Gracie Emmett and Co., Mr. and Mrs. Gene Hughes, Kine and Gotthold, Baker and Lyn, Nelson and Milledge, Mack and Elliott, Fred and Bess Lucier, and others. New sketches recently completed for Russell Bros., Nichols Sisters, and others.

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The Most Beautiful Act in Vaudeville

CLARA BALLERINI

IN "Her Dream"

Keith's, New York, Aug. 1st; Keith's, Philadelphia, Aug. 8th; Keith's, Boston, Aug. 15th.

THE AMERICAN DODGER.

Yea, verily, but in these days of kaleidoscopic posters and microscopic youths the dodger of our daddies is fast losing the prestige of the seasons when Vituperative's Big Show voiced its unadulterated opinion regarding Abusive's Greatest Ever, and *vice versa*. Those, indeed, were the alliterative decades when the American dodger, alias handbill, flyer, etc., was a power in the land of the unadvertised. Now, according to some of our opinionated show-shoppers, the dodger is in the sere and yellow—fit only for country auctions and county fairs, with an occasional one-ring circus tossed in. Yet the dodger has its uses, though hard pressed by the more sociable herald with its wealth of English and plethora of—in too many instances—job lot cuts.

The worst fault of this modest hand sheet is that it has not advanced with the times; the tidal wave of advertising has passed it, leaving it to the tender mercies of the uncultured wayside printer.

When the edict went forth that the handbill was no longer to be peddled promiscuously in the streets, that venerable patriarch quivered, robbed of the mission for which it had been created. Then, when the American small boy went forth, door-bell bent, the bill again quivered; this time in the neighborhood ash barrels. And thus the dodger fell from grace theatrically.

Yet despite all, the dodger has influence. But it must be distributed honestly—not at the front doors of the rich, nor the back doors of Poverty Row, where so much small stuff is annually dumped. Give it a chance to work. In the back doors of the rich for the servants and in the front doors of the people—but not wisped out of shape and thrust between door handle and jam. Give that catchy headline or cut a chance to arouse somebody's curiosity and interest.

One cannot blame traveling managers for not providing dodgers when time and again they have arrived in town to find ninety per cent. of the consignment in the billroom closet or under the bench. The house manager who orders dodgers and then does not see to their honest distribution deserves suspension from his own gridiron.

It is a vital necessity for theatrical companies to hurrah their coming. The questionable method of booking more attractions than patronage warrants increases the necessity many fold. No means must be neglected to win attention, hold it, and lead it to the box-office window.

The newspaper is the spot for all detail. The board and window work attracts attention, incites curiosity, and so drives the interested to the newspaper for further information. Thus all outside advertising proportionately increases the publicity value of the press work as well as the newspaper display space. The banner, the herald, snipe, card or current novelty acts as a whet, a jog, a reminder of what the newspaper explains. Here is the dodger's vocation, but at a less expense than some of its co-workers. Theatrically, all good, small stuff has an individual value, but a large percentage of it is wantonly wasted if the regulation juvenile is the distributer—as he invariably is—laboring for a couple of "stiffs" for the opening evening. So what can one expect?

The cuts in a herald give it an attractive value that, of course, the dodger does not possess. Good cuts, as a rule, double the value of any advertising space, and every dodger could and should have one, and, in addition, be made typographically so attractive as to hold as well as catch attention. It is the arrangement of type that attracts attention, and always the well displayed "ad." that is prominent. There are various means to obtain prominence—the use of white space, good cuts, any typographical arrangement that will appeal to the eye. But some one feature should predominate—either the headline, border, cut or white space.

Don't let the dodger try to tell too much—in subjects or amount of matter. Tell one thing, and tell it attractively, forcefully, convincingly, as well as differently from Tom, Dick, and Harry. Don't have too many styles of type; three is a generous allowance for any dodger. Don't have too many sizes of type; they confuse the eye. When the layman looks at a dodger he shows curiosity; therefore don't sidetrack curiosity by a jumble of type, the effect of which will be to crumple the bill and toss it aside. Short, catchy headlines are the thing, as few words as possible, and type in proportion to the size of the sheet. Insist that the body type be of uniform size, large enough for weak eyes to read quickly and well spaced between words as well as lines.

Never neglect a wide margin of white space around the matter, for, besides throwing your story into prominence, it also enables my lady to read without her fingers coming in contact with the ink. Oftentimes inclosing the matter by a heavy rule border adds to the effectiveness. Make everything subordinate to the headline. The place of date and the date should be very much smaller than the headline. Both story and arrangement should be kept as simple as possible. Simplicity gives strength. The matter must look easy to read and actually be easy to read. Avoid alliteration as much as possible, if you would make your story forceful. Don't mix display type through the body type. That ruins the appearance of the body. Stick to plain, dignified type; the ornate varieties merely confuse. The occasional underscoring of a word strengthens that word. Always use as black an ink as possible, and attractiveness is often gained by the contrast of a red rule border with black type work. A prominent fault of most dodgers, as well as many other kinds of advertising matter, is the attempt to emphasize everything, with the result that no emphasis is gained for anything. Another fault is the use of poor cuts. Better no cut at all than one worn out or one inappropriate to the subject matter. When a cut is used it should be the feature, and to be the feature it must necessarily be clear and interesting.

The amusement dodger has a deal of competition in the various mercantile enterprises that make use of this form of announcement, but with hardly an exception all are of the stereotyped, hurried job printer's style—poorly written, badly displayed and practically worthless as an advertisement. It is easy to see how an original dodger will contrast with the commercial form, and in whose favor the contrast will be in every way. There is, therefore, less acute competition along this line than in board and window work. Here the merchant employs all the arts of war, and indeed in too many instances the poster and window litho has a desperate struggle between Sunny Jamesies and Heinz's 57 varieties of corsets.

In conclusion, let us not forget that the modern mission of the handbill is merely a reminder. One cannot expect such a simple messenger to win many patrons direct. But it reaches a certain class, some of whom read the newspaper amusement column and some who don't, and some who seldom read a paper at all, and among these it does arrest attention, whet curiosity, stimulate the imagination, and thereby assist its co-laborers in publicity. Much good advertising helps more better advertising, and he who has credit let him honor the art-less dodger by plates graven in graceful design and alluring language—and his enterprise will be repaid many fold. Yea, verily.

ORMSBY A. COURT.

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Population of city and suburbs, 40,000. Only show house in the city. Everything new and modern. Size of stage: Curtain line to wall 40 feet, width 72 feet, to rigging loft 61 feet, opening 33 feet.

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Hyatt's Opera House

Pop. 5,000, drawing pop., 20 towns. Modern, up-to-date house. Stage 36x66 feet. Good show town. One good show a week. "Quality, not Quantity." Write for open time.

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Only first-class and up to date theatre in city. The most popular and centrally located. Interurban Service pass in front of theatre on Main St. Newly remodeled, redecorated, new electric system and practically a new theatre. Seating capacity 1,250, size stage 60x50.

GENNETT THEATRE—Size stage 27x60. Seating capacity 900. Associated Billposter and Distributor. I own and control all billboards in city.

Want opening attractions for both houses. W're or write for open time.

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Pop. 11,000. Strictly modern house—every improvement. Stage 65x37. Drawing pop. 40,000 Seven railroads. Excursions run Sundays. Regular trains carry patrons half rates and less, weekdays. Only two big shows a week.

EDWIN H. FLAGG, Mgr.

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Pop. 5,000. Change of management. Ground floor house. Half way between Alexandria and Shreveport. Show biggest receipts of any town same size in the South. Address all communications to

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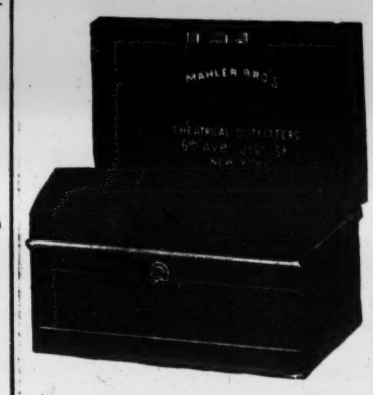

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